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When you're ready to graduate from toys to Tools.

X-17

X-15

X-15 features: [4-channel 19" rackmount mobile DJ mixer] [balanced XLR and unbalanced RCA master outputs] [3-band EQ per channel] [fader start on all 4 chs.] [8 stereo channel sources – 2 stereo phone inputs + 6 line inputs] [2 mic inputs] [discrete booth outputs and record outputs] [replacable crossfader] ■

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X-17 features: [4-channel 19" rackmount] [balanced XLR and unbalanced RCA master outputs] [3-band EQ with full cut on each channel] [fader start on all 4 channels] [8 stereo channel sources – 4 switchable phone / line inputs and 4 dedicated stereo line inputs] [2 mic inputs] [3-band sampler with pitch control and Compact Flash® slot for sample save / recall] [separate stereo aux input 2 / level control] [discrete aux, booth and record outputs] [booth dimmer] [effects / send return] [replacable crossfader] ■

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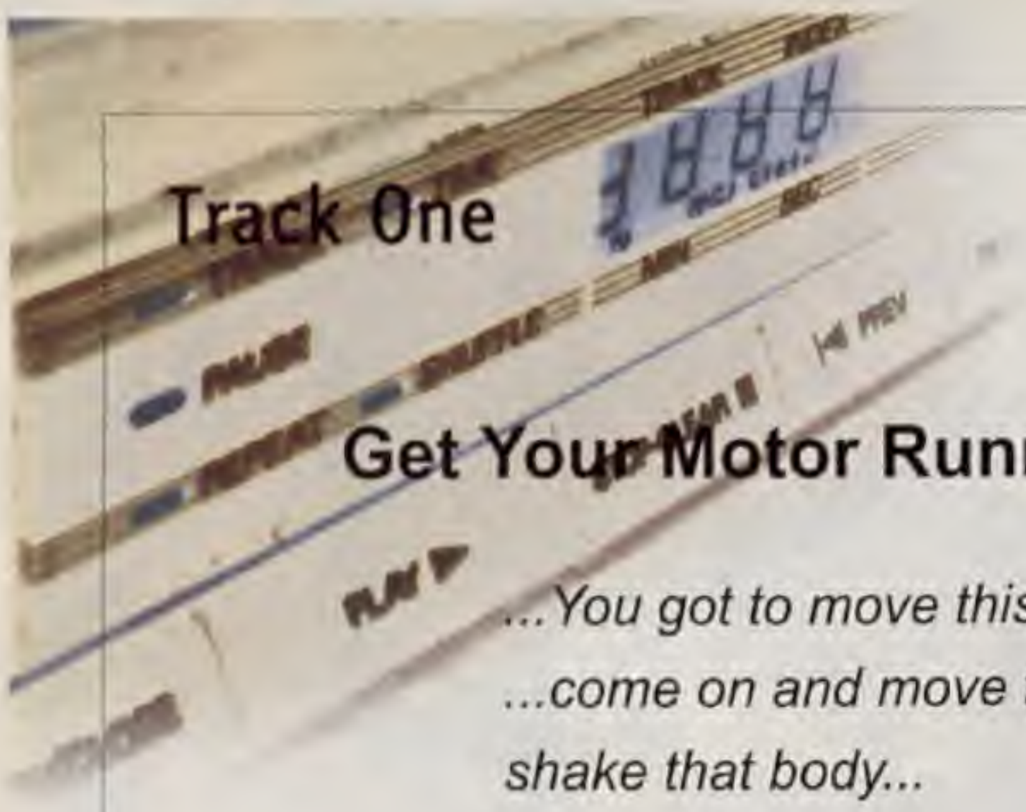

Track One

Get Your Motor Running

...You got to move this
...come on and move this
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– Technotronic

How do you create the motion? You've got to move the people out to the dance floor and keep them gyrating all night. You have to grease the wheels of commerce by moving your next prospective client past that last objection. Oh yeah, and before you play, you have to haul all that electronic stuff to the gig.

This issue helps you do it all. We've got Mike Ficher's report on the sensitive topic of DJ interactivity—how much do you do, and how should you do it? DJ educator and *Mobile Beat* show speaker Robb Smith takes us along for the ride on a journey from cold prospect to closed customer. And editor-at-large Tony Barthel once again shares his automotive insight in a run-down of the vehicles most likely to get you to the venue safely and in style.

And speaking of road trips, we've got a sweet sampling of *Mobile Beat's* juiciest Summer DJ Show to date. DJs who made the trek to Orlando loaded up with the latest in technology, techniques and tunes, then cruised home with enough momentum to carry them to new levels of success. The DJ profession is definitely on the move, so it's up to you: Lead, follow—or get out of the way!

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FEEDBACK

Editor's Note: Recently, a number of readers have combined their opinions on a wide variety of subjects into lengthy individual letters. With apologies to the writers, we've had to extract only the juiciest excerpts from these letters to fit the space available.

How Much Communication and Information?

Dear Mobile Beat,

For some time, I have let each incoming phone call go to my voice mail. My strategy has been that I wanted the client to hear my "effective recorded message," and then I would promptly call them back. Hearing their message first has always given me a "heads-up" on the details of their event, helping me find an effective approach when calling them back. (Plus, I didn't have to deal with telemarketers.) However, I recently decided that I would begin personally answering each incoming call. My thought is now that I may have been losing bookings, especially "last-minute planners" when the calls went to my voice mail. But there is a dilemma with answering the phone personally versus using an energetic recorded message. When do I give prices?

A local DJ mentor said that when a client calls, he gives his pricing and packages up-front. I imagine a good reason for doing this is to remove any hesitation the client may have initially, because there's always that "mystery" the client feels until they know how much it costs.

Maybe giving your price up-front weeds out the low-budget shoppers from the get-go and helps you save on phone time.

When on the phone recently with a prospective client, I asked a few general questions: "Where will the party be held? How many guests will there be? Who is the guest of honor?" The response to my last question was: "Can you just tell me about your pricing and packaging?"

This seems to validate what the other DJ said about giving pricing info up-front. Maybe clients feel like they're being "sized-up" when I ask a few questions before giving my prices...

Howard L. Helm
Spinners Entertainment, Deland, Florida

MYOB

Dear Mobile Beat,

First off, I am an avid reader. Your magazine rocks! I have been a DJ since about 1981. I spent about 10 years in clubs, on and off, and have had a Mobile DJ company since 1990. I am what is considered a "veteran" and yet I always seem to learn new ways to enhance my business through your informative articles and interviews. Keep up the good work.

Now, I am NOT the type to usually write in to a magazine to voice my opinion, as I usually try to keep to myself. I'm not the "buddy-buddy" type with other DJs. It has backfired on me more than once.

That being said...I TOTALLY APPLAUDED Randy Monday's

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responses [Sept. 2003] to David Van Enger's editorial comments from May's issue...it was all I could do to bite my tongue and not fire back with the same responses as Randy's...

[After giving some examples to bolster Randy Monday's points, the writer adds something new to the debate... –Ed.]

If I hear one more DJ p___ and moan about their competition or other DJs who charge less, or "hacks" who are ruining the Mobile DJ industry as a whole...I'll detonate.

What is with these clowns, that all they have to worry about is what everyone ELSE is doing? Hey, I am GLAD that there are "hacks" out there—I LOVE it when some other company is really dirt cheap and does a poor job...God bless 'em, everyone.

Why? It does wonders for my business. [A company in my area] has built its business by severely undercutting every other DJ in the area. Those kinds of companies are the best advertising for how I do business and what kind of DJ company I run. Committed. Dedicated. Professional. It's all about the quality, baby. It shows in our printed materials, and most importantly, in our work. I would even be so bold as to say that we have the highest ratio of referral clientele of just about any DJ company in our area...

I'll tell you who summed it up best: Peter Merry, also in the May issue, with his article on "Volume Vs. Quality." Well done. Bravo. Hits the nail right on the head, my friend. To each his own.

I hear all the time of DJs who go around squawking to other DJs about how all DJs should charge one rate to send a message of "quality" to the client, and how that, by everybody charging different rates, it "damages" the Mobile DJ industry as a whole.

What planet are these idiots from? Last time I checked, we live in a free country. Not only that, but a FREE ENTERPRISE country. Everyone has heard the phrase, "You get what you pay for." I think to try to standardize our industry is absurd—not to mention the disservice it does to the client. That's like telling Home Depot and Lowes to sell everything at the same price. After all, a hammer is a hammer is a hammer. Excuse me? Choice. It's all about choice. We all shop around, don't we? If everyone sold the same power amp at the same price—well, I think you get my point. In my opinion, a good consumer is one who DOES shop around, and looks for VALUE. Some things are over-priced and some things are under-priced. It's all about finding value...

Bottom line: worry about YOURSELF, and how YOU run YOUR business. Hold yourself to a higher standard. Be fair and equitable in all of your dealings. Give more than the client expects or has paid for. Ignore others who squawk. In my opinion, THEY are the ones who bring the industry down. If all you are worried about is protecting yourself from "loss," then it doesn't free you up to go for more...Strive for perfection in your OWN business. Lead by example. Don't worry about your neighbor. Worry about YOU. End of story.

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Peavey Electronics Corporation (www.peavey.com) helped pay tribute to former President Ronald W. Reagan, at the commissioning of his namesake aircraft carrier, the USS Ronald Reagan last July. As Vice President Dick Cheney and former first lady Nancy Reagan addressed the crowd at Naval Station Norfolk, a whole fleet of Peavey professional audio equipment delivered their words of tribute to a worldwide audience.

Longtime Peavey dealer Audio Light and Musical of Norfolk used nearly 40 individual Peavey loudspeaker enclosures, including eight each of the Impulse® 1012 and 1015 models and 30 PR™ 15 enclosures, to bring the ceremony to the thousands of onlookers and a televised audience of millions. Tom Parker, owner of Audio Light and Musical, also included the Peavey QF131™ single-channel equalizer and two Architectural Acoustics® products—the IPA™ 1502 industrial power amplifier and IDL™ 1000 multi-tap digital delay—in the system he assembled for the commissioning. Parker said, "I've been a Peavey dealer for 32 years, and I've always put my confidence in their products."

Legal but Lagging

Despite the barrage of advertising and product placements to encourage legal downloading and the use of Apple's popular iPod MP3 player, the company's iTunes Music Store (www.apple.com), where downloads can be purchased legally, has seen a decline since its initial powerful start-up. It has been one of the few pay-for-download services willing to release figures about sales. From the first few weeks following its April 28 inception, with approximately 200,000 sales per day, it has seen daily sales drop to the 50,000-60,000 range.

Some analysts have pointed to seasonal variances and a typical cooling-off period after the initial hype surrounding the service's launch. However, with many major music acts failing to get onboard, there may also be a perception that the service is not living up to its advertised claims.

Download Developments

On September 1, 2003, Mitch Bainwol, a "connected" Republican, took the reins of the Recording Industry Association of America (RIAA, www.riaa.org). The former chief of staff to Senate Majority Leader Bill Frist (R-Tennessee) replaced Hilary Rosen, who resigned on June 30 as the organization's chairperson and CEO.

Industry observers have speculated that the RIAA looked to Bainwol because of his insider's grasp of Washington politics, as well as his affiliation with the party currently in power. Outgoing chair Rosen has close ties to the Democratic Party.

In a statement, Bainwol said, "What could be more rewarding than helping to promote two great American traditions: music and property rights?" He will reportedly earn approximately the same salary as his predecessor—about $1 million per year—to do battle for the big record companies.

Bainwol has slipped into the driver's seat just as the organization is set to begin prosecuting hundreds of allegedly illegal file traders, identified after a furious round of subpoena-filing with ISPs and universities this past summer.

As of press time, one Internet service provider, SBC Communications (a subsidiary of Pacific Bell) had filed suit to stop the torrent of court orders from the RIAA. The subpoenas sought to identify users of peer-to-peer networks like Kazaa who might be distributing music files illegally. Last spring, a federal court in Washington determined that digital-copyright law requires service providers to comply with such subpoenas.

Nonetheless, recent research has indicated that over two-thirds of file traders using peer-to-peer networks do not fear prosecution by the RIAA for copyright infringement.

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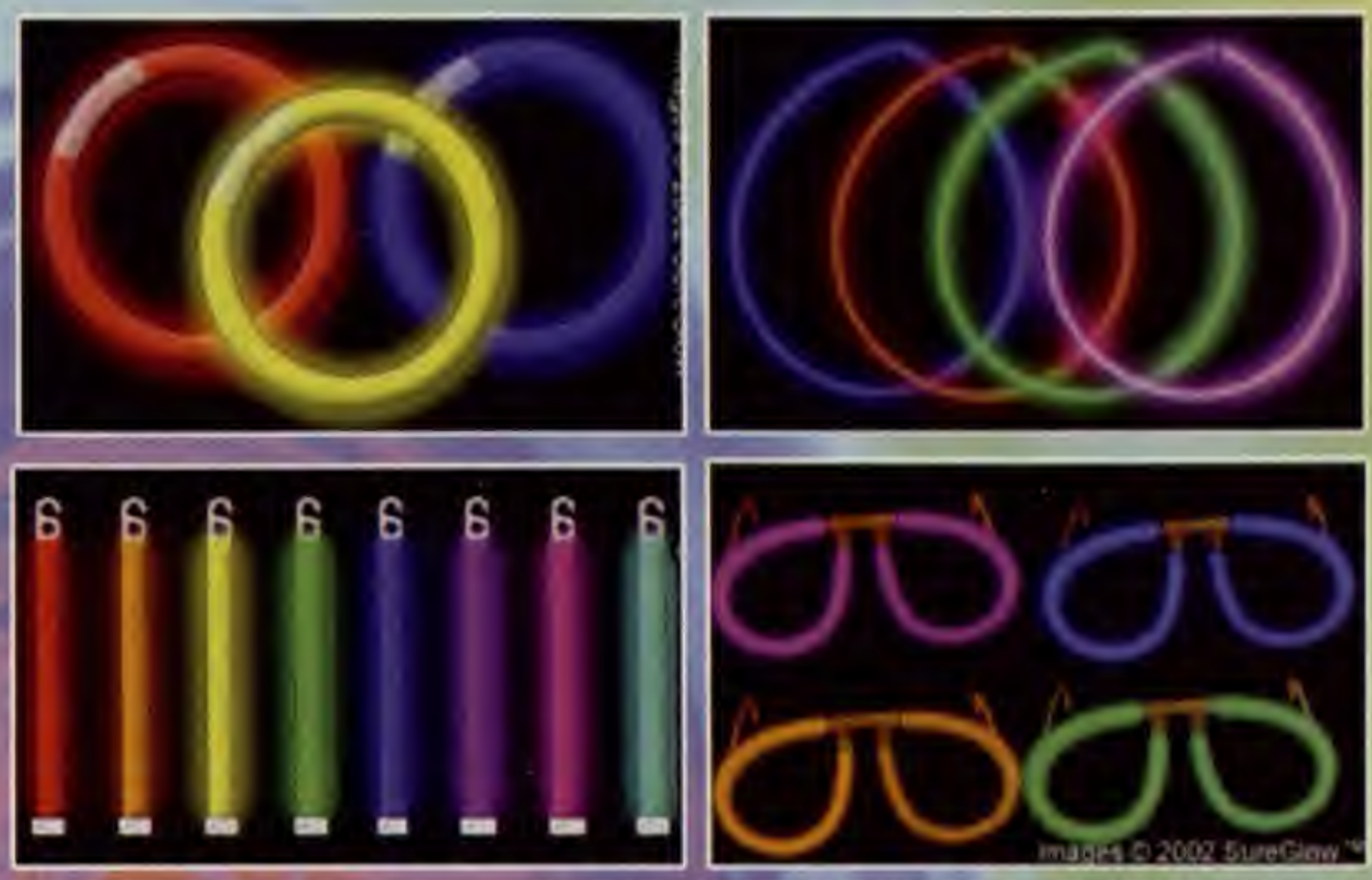

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Completing the Collection

With the release of *Hot Video Classics Best of 1990*, Promo Only has completed its double-decade collection of video hits on DVD.

"In a word—whew!" said Pete Werner, the executive program director of the subscriber-based music and music video service. "From day one, our goal has been to offer a seamless selection of the best music videos of the '80s and '90s...now, with the addition of *Best of 1990* to our lineup, that day is finally here."

Featuring 36 digitally enhanced videos from the top of the 1990 charts, the latest DVD features such party-starting titles and artists as "Roam" (B-52s), "Opposites Attract" (Paula Abdul), "Vogue" (Madonna), and "The Humpty Dance" (Digital Underground).

"To those who have enjoyed our many other *Hot Video Classics*, and who have waited so patiently for their collections to be complete, we say thanks," added Werner.

Hot Video Classics Best of 1990 is available to qualified Promo Only subscribers only. Go to www.promoonly.com or call 407-331-3600 for more information.

Top 200—There's Still Time

You still have time to contribute info on your most-played songs to the annual *Mobile Beat* Top 200 list. Don't forget to go to www.mobilebeat.com, click on the Top 200 logo, and enter songs and artists for all the categories you play. Make your voice heard!

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Gator Cases has just introduced a cool polyethylene table that holds just about any non-rackmountable piece of gear tightly to the top of your rack. The **Gator Rack Table** is covered with industrial grade Velcro™ and includes Velcro strips for mounting to your equipment. Made of high-density, military-grade polyethylene, it boasts extreme durability. It's also compatible with most manufacturers' plastic rack male/female stacking systems, giving it added stability. For extra security on stage or in the studio, the Gator Rack Table can be cinched down to the rack handles with parachute webbing and a tightening fastener. Utilizing the straps, the Rack Table will also fit standard wooden ATA racks with side handles. MSRP: $74.99 .

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Numark has unveiled their **DXM series** of all-digital **DJ mixers**, featuring the **DXM01**, **DXM03**, and **DXM06**. With 24-bit digital signal paths throughout, each mixer offers sparkling sound, boasting S/N ratios greater than 103 dB. Look-ahead peak limiting on headphone and master outputs allows extreme EQ and signal boost with full clarity, and DXM mixers use noise-free digital controls for longevity and precision. They each employ Numark's responsive and adaptable D-Type Fader with reverse switch and continuous rotary slope control. All DXM mixers offer steep 3-band EQ with Frequency Kill, two phono inputs, two line inputs, and RCA record and master outputs. The DXM06 adds a mic/stereo aux input and 1/4" balanced master outputs. It also incorporates 12 beat-synched effects designed specifically for DJs. The DXM03 features a 12-column Spectrum Analyzer. The DXM01 includes a Sub-Bass Synthesizer for beefing up low end. MSRPs: DXM01 - $270; DXM03 - $270; DXM06 - $350

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Summer NAMM Spotlight

The annual Summer NAMM tradeshow in Nashville, Tennessee held plenty of DJ toys sparkling like gems among all those gee-tars. Show organizers reported the largest attendance to date for the summer version of the music industry's twice-yearly gear showcase, indicating an optimistic outlook among retailers.

Gemini featured their new GS series of powered speakers and their MP3/CD players as well as the mixing skills of DJ Michael Jerome.

Numark unveiled a slew of new gear, including the rackmount 200FX mixer and the all-digital DXM series of mixers (see page 22 for more).

American Audio highlighted their new Q-FX19 mixer (see our review on page 32), while American DJ announced the new Penta Beam, which features five 4.9mW red lasers, each projecting a different geometric pattern.

Among many new products, CHAUVET announced their new SF-4005, a two or four-channel timer/chaser designed to keep lighting effects from exceeding their recommended duty cycles. Turn the page for a combo review of their Legend and Mini Legend intelligent effects.

Pioneer gave a sneak peak at their upgraded digital CD turntable, the CDJ-1000MK2. Its new features give DJs even more performance control.

The CP-6210 rackmount program mixer was featured by Crest. It has six channels, with phono, mic and stereo line inputs. DJ-friendly controls include stereo cueing and optional bandpass EQ for each channel (available through an expander unit). Four-band output EQ is also included.

Odyssey continued expanding its lighting offerings with the V-Track Quad intelligent scanner. A new carpeted case, the CDNS5000, was featured for the Denon DN-S5000 CD player.

Denon showcased that popular platter-controlled single unit, along with the dual DN-D9000.

Of interest to DJs wanting to access the power of MIDI was Korg's microControl, a USB-compatible, compact MIDI controller with a 37-note mini keyboard. Assignable controls include eight sliders, eight rotary encoders, 16 velocity-sensitive pads, a four-way joystick and display LEDs.

Check out the It's Hot section for more products that were either featured or announced at the NAMM show in Music City.

A Winning Combination

At Summer NAMM, Warner Bros. Publications (WBP) celebrated the success of its *DJ Styles Series* by offering the chance to win a DJ Prize Pack worth more than $500, coupling WBP DJ titles with gear from American DJ/American Audio. The winner, Ralph Rimauldo, a dealer from Miami, Florida, is pictured between American DJ's Scott Davies (left) and Ken Hagen of WBP. He took home an American Audio PSX CD player, an American DJ Lighting Party Package 2, and a WBP instructional package including *DJing with CDs*, *DJing in a Band*, and *DJ Mixing and Remixing DVDs*, as well as the *Turntable DJ* book and the *Digital DJ* book with CDs.

Information Is Power

The NAMM International Music Products Association™ announced a number of new Web-based initiatives to build awareness of the power of music. The latest of NAMM's efforts to increase the public's enjoyment of music—and also aid music product sales—include www.supportmusic.com and www.themusicedge.com

The first site provides information and incentives for parents to act locally to support music education. The second targets teens with extensive resources for those interested in music. It covers all the bases, including music theory, how to buy equipment, how to start a band, and even how to become a DJ.

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A New Family of Legends

By Jammin' Jim Kerins

The Legend 150R and Mini Legend from CHAUVET multiply your lighting options

"Lighting envy." Let's face it—this embarrassing affliction is rarely talked about. However, it affects nearly all DJs on some level. The symptoms are easy to recognize: You walk into the top club in your town, and your retinas are nearly burned out by the amazing display of high-end luminaires. Before you've even ordered a drink or checked out the hotties, your hands begin to sweat and your heart palpitates as you are overwhelmed by the desire to acquire the unbelievable collection of lights with moving heads, spinning gobos, and dichroic mirrors—and, of course, big price tags. You are flashed back into reality by the fact that your wallet contains barely enough cash, and/or available credit to buy two rounds of drinks, let alone $100,000 worth of cool lighting.

But wait. Those amazing *Star Wars*-style moving heads may be within your grasp after all. CHAUVET has two new, affordable moving illumination solutions: the Legend 150R, and the Mini Legend. As luck would have it, or more realistically, because the powers that be at One Mobile Beat Tower got sick of my groveling, I got to take both of them home. I'm sure the neighbors will be thrilled.

Unearthing the Legends

Opening the boxes reveals two very similar units. The differences will soon come into focus, but first, let's discuss their construction commonalties. These metal and composite 25 to 30-pound robotic fixtures have a solid feel. Both lights are equally at home sitting on the floor, mounted to the ceiling, or hanging from a stand. They share a common control interface and have movement and character display options for all mounting positions. Other niceties include fan cooling, metal DMX control connectors and removable power cords. High-quality fast micro-stepping motors enable a rapid 270 degrees of tilt and 540 degrees of pan motion. If you can point your finger at it, these units can illuminate it.

When it comes to intelligent lighting, the more movement, gobos, and color the better—and these Legends each have a full bag of tricks. The 150R features 9 dichroic colors (plus split colors) and 7 gobos, while the Mini has 11 colors and 14 gobos. The 150R adds the ability to serve up your gobos shaken and stirred (realistically bounced) and rotated. It also accepts custom gobos, so you can see your name in lights. The Mini Legend uses a standard 250-watt lamp (300-hour); a brighter and whiter 150-watt lamp (2000-hour) drives the Legend 150R. All light passes through a quality optics chain, losing nary a lumen.

Maintaining Control

Clever onboard electronics offer several options to control the heads. Each unit comes with two built-in shows, which can be adjusted by the sound activation knob. A standard mic cable can sync the units together. Mobile DJs may opt for the optional CHAUVET easy controller. This gives you more control, especially for those slow songs without a heavy beat. Plus, you can quickly and easily strobe the units, and select various colors and gobos.

For more sophisticated shows, you'll appreciate each unit's full DMX control capabilities. They both offer six channels of control, allowing every parameter to be micro-tweaked to create that fantasy light show stuck in your head. CHAUVET, not surprisingly has a full complement of controllers that are ready to make your lighting dreams a reality. They provided me with the DMX-50, which easily exploits the Legends' capabilities.

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Motion Commotion

It's certainly appropriate to be concerned about the reliability of such a complicated machine, full of so many moving parts. So I wasn't shy about taking the spinning wonder boxes apart (after all, they're not mine) to get a close look at their internal workings. With the covers off, it is apparent that these heads are built in a modern factory, with quality parts. The pan belt, a workhorse component, is user serviceable, and the bulbs are easy to change. A quick look at the150R's optics, mirror and gobo assembly reveals an impressive array of gears, motors, and electronics assembled in a precise, Swiss watch-like manner. CHAUVET provides a two-year warranty, to alleviate any high-tech reliability worries you may have.

Illumineering

(Sorry, "imagineering" was already taken.) Enough with the techno babble, how do these gyrating illuminators look? The Legends make getting the show going easy. Simply plug in, and using the four-character digital interface, punch up Show #1. Hit enter, and just like that, you have an instant light show. Tweak the sensitivity control to match movement to your ridiculously loud volume level, and all is good in the world. The built-in light shows are long and varied, with lots of cool color, gobo, and head movement combinations.

Both units boast bright, rich colors, with lots of fast precision movements. Perhaps I'm easily entertained, but these lights are great to watch, as they pan and rotate, throwing light all over. Want to add another unit? Just hook it up with an XLR cable, assign one as master and the other as slave, and you have a synced-up, expanded light show. The optional controller is just the ticket for on-the-fly light manipulation. Many useful Legend functions are just a single click away, including the ever-popular dramatic blackout. The full potential of these lights can be realized by connecting to a DMX controller. The sky's the limit. (Or at least the ceiling.)

Color My Real World

I dragged both of these lights to a high school dance, a wedding reception, and a smoke filled bar—wait, it's now illegal to smoke in bars here in New York. Previously, I didn't have to bring a fog machine because everybody used to smoke like crazy. Now, perhaps I need one. (I wonder—will I someday be sued for secondhand fog?)

Anyhow, at all the events, the Legend 150R and Mini Legend both looked great, and really added a nightclub feel. Because of their coverage areas, they actually did the job of several normal effects. During fast songs, the lights could strobe and whirl in frantic fashion. For slow songs, they were equally effective with subtle color changes and smooth movements.

The more expensive 150R is certainly a brighter luminaire, and adds more excitement with its spinning and bouncing gobos. But the Mini certainly offers up plenty of eye candy itself. Several times I received unsolicited comments from females about the lights. At first, I thought it was just an excuse to talk to me...then I realized: they really liked the cool lights.

After several gigs with them, I remained pleased with the ease-of-use of such sophisticated, yet affordable lights. (You'll find both for street prices under $1,000.) I think, with reasonable care, the Legend 150R and the Mini Legend should both provide years of high-tech service. For more info and lighting demos, go to www.chauvetlighting.com.

E-mail Jammin' Jim at jkerins@rochester.rr.com with questions, comments, or to praise his amazing command of the obvious.

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EST 1998

American Audio's Q-FX19 Mixer puts live remixing capabilities in any DJ's hands

An Eyeful and an Earful:

Mixing with a Digital Palette

By Jammin' Jim Kerins

Spurred on by the relentless multiplication of smaller, higher-quality, memory-packed electronic components, audio companies keep packing more and more features into smaller and smaller spaces. American Audio has manipulated these technological realities in new and creative ways in their latest DJ mixer, the Q-FX19, featuring DSP or digital signal processing. In the past, I have been leery of DSP add-ons to mixers. The reason has been that an otherwise excellent mixer could be rendered impotent by a noisy or poor-quality effects unit, which would make the feature more of a novelty than a useful tool.

If the Q-FX19 lives up to its billing, however, then Mobile DJs, as well as club jocks may have a mixer on their hands that could test and expand their mixing skills. Will this wonder box help your creative juices flow? Let's apply some AC juice and see.

Laying the Groundwork

All the high-tech electronic effects in the world are worthless if the mixer is substandard. Out of the box, it's a slick tabletop mixer that's easy on the eyes, sporting sharp black metal construction, and adorned with the recently popular, retro '70s knobs, faders, and backlit button controls. Closer inspection reveals that the Q-FX19 easily becomes rack-mountable (six spaces) by removing four rubber rails. This box is screwed together really well and feels solid.

The eye candy tour de force is certainly the DSP control subsection, which is illuminated via a way-cool vacuum fluorescent display (VFD). This will baffle your competition and delight the cute clubbers who come up to make requests, and/or flirt.

What can the Q-FX19 handle? For starters, three phono, four line, three auxiliary, and three mic inputs, which are all assignable to the four main channels. Each channel has gain adjustment, along with treble, mid and bass controls. The headphone jack provides lots of output and features split cue, so you can mix in your 'phones.

With variable cross fader curve adjustment, you can dial in your particular feel. For ease of segueing or for use as a hair-trigger mixing tool, the mixer's crossfader, as its name indicates, will trigger play on American Audio Q-Start CDPs.

The unit's rear jack plate is well laid out and boasts quality connectors, with my favorites being the trim-adjustable master XLR and 1/4" balanced outputs. There are the usual array of CD/line and phono connectors, plus two 1/4" mic inputs to complement a combo XLR/1/4" inch jack on the faceplate. An S/PDIF digital

output allows real-time recording of your soon-to-be unforgettable live remixes.

Around the Block

After connecting the unit to my spanked-out sound system, it was apparent that the unit delivered very little noise. I put the mixer's fundamental controls through all the standard paces and encountered a smooth response, a useable three-band EQ, and overall great audio quality. The mic preamps sounded good and cranked out lots of signal. All of the assignment buttons and switches worked without any annoying noises or pops. The gain control—which is essential for connecting any digital player that may lurk in your future—helped me adjust the balanced outputs to send plenty of clean signal to my amp. Even without the DSP this would be a very good mixer.

Lights, Camera...Mix

Have you ever listened to one of those karaoke machines with the built-in effects that come close to sounding like tin foil and cardboard being rattled? Well my friends, the Q-FX19's onboard effects unit leaves that type of audio cheese in the very distant past. Without even consulting the manual, I was able to follow the unit's intuitive layout to immediately start funkafying my mix. In real time, on-the-fly, I started grabbing loops and affecting them musically, with very little effort. The high quality of this processor means never having to say you're sorry about effects with low-budget sound. All parameters sounded great, and were super clean. The delay seemed to go on forever. DJs looking for an edge will appreciate the artistic and musical potential of this unit.

The DSP controls offer so many audio possibilities, I'll just give you the basics on how easy it is to get your groove on. First, any of the channels or mics can be assigned to the effects processor, including the master fader. I had a track playing on channel 1 and looped an intro from my next track.

Hitting the FX-On button enabled the effects. They include flanger, pitch shift, echo, filter, phase transpose, pan, and delay. I grabbed the delay first. By simply rotating the dry/wet knob, I instantly got results.

The beat selector button helps match the tempo to the delay speed. The time array knob also adjusts the beat for all effect presets by changing specific parameters' time values. The depth feedback control adjusts the parameter ratio value and...blah, blah, blah. What this means practically is instant adjustment and fine-tuning of all of the effects.

By experimenting you'll quickly get a handle on how the various controls can color and create some really amazing real-time mixes. Using many of the presets, you'll be getting instant high-end nightclub sounds. By assigning the DSP transpose filter to the mic, you can also get amazing vocal effects—everything from chipmunks to monsters. This will give the ravers something to ponder. And (drum roll please), once you have spent time creating a setting that you like, it's a snap to save, as each effect allows up to 12 user presets.

The super-bright DSP display gives you easy-to-understand visual feedback on what's going on with the electronics. For example, when you're using a heavy delay, or a pan filter, the meters show you in real-time, how much effect is happening. The wet/dry display shows instantly how much effect is being applied; you can even see the amount of signal that is going to the cue send. Another great feature is the ability to assign the effects level to the crossfader. This permits slamming the effects in and out of the mix, with precise time control.

A Little Bit of Ibiza at the Bar Mitzvah?

If you have used external effects processors in the past, you can appreciate how difficult they can be to incorporate into a live mix. In contrast, the Q-FX19 makes it a simple enterprise. There are no ridiculous submenus to navigate, and virtually every button and control in the DSP section has a bright icon or level display that is easy to see. Let's face it—when you're trying to get some real cool live remixes and transitions happening, you can't be slowed down by complicated technology. The brilliance of this design is how it helps you easily create complex-sounding mixes, in real time, without forcing you to attend computer school.

Certainly, this unit would be at home in the creative hands of a club DJ. Mobile spinners who frequent high school dances or just want the ability to provide a nightclub-style mix for any gig should consider the Q-FX19. I think American Audio has hit the mark with their blend of art, science, and electronics. The unit lists for $759.95 and comes with a two-year warranty. •

Comments? Questions? Want to pass on your secrets to longevity? E-mail Jammin' Jim at jkerins@rochester.rr.com.

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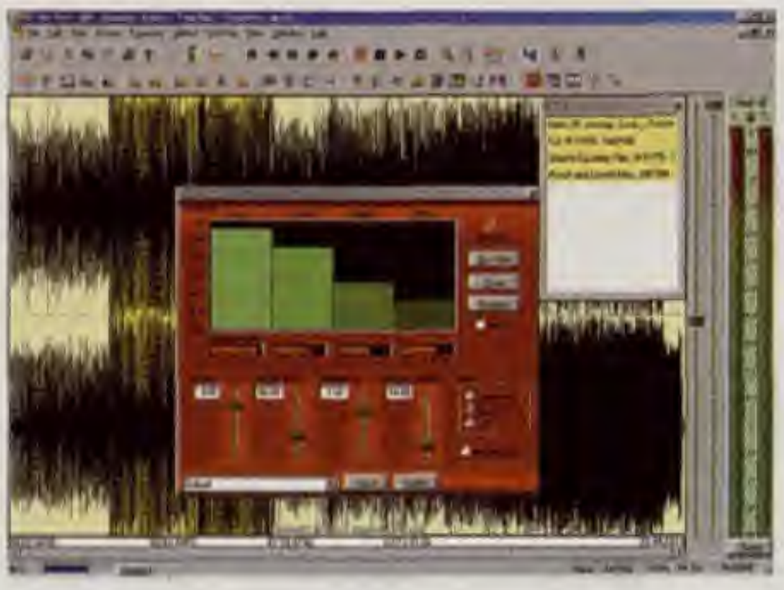

Enhanced Audio Inc. has released a new title called **DC FIVE**, an audio restoration and enhancement application. It features an easy-to-use interface that allows for real-time auditioning while its filters are being manipulated. These include tools to remove clicks, pops, hiss, surface noise and rumble from old vinyl. It can also deal with hiss and speed fluctuations on tapes. For today's MP3 DJ, DC FIVE offers enhancement tools to help offset the sonic damage caused by the compression of audio files. For basic cut and paste editing, a fast, non-destructive editor is included. DC FIVE also includes a DeClipper, which comes in handy when the only copy of a song was recorded with levels set too high. MSRP: $199 - **www.enhancedaudio.com**

Hit Me with Your Rhythm Stick

BAFO Technologies presents **Soul Drum (VD-001)**, a unique way to add studio-quality percussion sounds to your show. The set of drum pads (with adjustable sensitivity) connects to your PC via a USB cable. Soul Drum features 140 sampled sounds covering the range of contemporary styles. With its play-along feature, Soul Drum is perfect for drum karaoke in jam or party settings. An included video CD teaches you how to play. It also comes with a karaoke-like Drumbeat Game, where you can play along to the tune of your favorite artists. System requirements: Windows 98, 98 SE, 2000 or XP, 128MB memory, Pentium II or faster CPU, CD ROM (8x), 60MB of hard drive space (for complete install), display, sound card and speakers. - **www.bafo.com**

DIY Digital Video

For DJs who want to create their own video presentations, **MAGIX Movie Edit Pro 2004** home video editing software combines professional features with drag and drop ease-of-use. It provides 1,400 special effects and templates, personalized soundtrack creation, multi-track editing, and the ability to burn video onto DVDs and CDs. Premium features include batch capturing, automatic scene detection, simplified storyboards, multi-scene overview, and more. Image restoration, motion stabilizing, compositing, and a variety of preset effects and transitions may be applied and immediately viewed onscreen or removed without affecting the original file. A title editor creates rolling credits to finish any project with style. MSRP: $99.99 - **www.magix.com**

Putting Your Fingers On the Music

By Dan Walsh

Stanton's Final Scratch 1.1 helps your turntables get in touch with your computer

Final Scratch lets you control playback of music compressed as MP3 files with conventional turntables. Step one: obtain a powerful, music-ready computer (see the requirements listed in the sidebar). Obviously, a laptop makes the most sense, if you plan on being mobile. Next, insert the Scratch Amp—Final Scratch's external soundcard-slash-wonder box between your turntables and mixer. Also link it to your computer via a USB cable. Install the software (more on this later) and you're ready to combine your vinyl skills with the convenience of music on your hard drive.

Vinyl records containing a special time code signal (sounding kind of like a modem, if you actually listen to the disc) allow the system to locate the needle and link its position to the track that's playing. I was really amazed at how quickly the system "calibrated" the needle and made it seem like I was really moving the track back and forth on the computer screen. In the display, you can see the waveform of the track and locate beats, upcoming breaks, and other sections. Not being a highly trained turntablist able to "read" this info readily on an actual vinyl disc, I appreciated how easy this view was on my eyes.

The layout of the program is easy to navigate. Not a lot of bells and whistles here; just a place to load and view the current tracks to your turntables, a place for your virtual record collections and a large, easy-to-read active play list area.

Beating the Systems

My software installation experience was a bit lengthy, as I had to bypass Windows XP to boot from the supplied Final Scratch disc. This was my first experience with a Linux-based application, but I was hopeful, having heard about the wonders of this alternative to Microsoft's domineering OS. Compared to most other DJ software for PCs, this process was much more involved. What you get for this cost in time and effort is a system that avoids the annoyances of Windows and pumps up performance by accessing your computer's hardware in a more direct fashion. (The issue here is "latency"—the time it takes the computer to respond to the action of external hardware. FS has reportedly gotten it down to 20 milliseconds.)

Creative Transformations

Soon after the previous issue's review of **Syntrillium's Cool Edit Pro 2.1** recording software was published, it was announced that software giant, Adobe Systems Inc. had acquired the title. Renamed **Adobe® Audition™**, Adobe has added it to their digital video product family to address the demanding needs of audio and video professionals. It is available as a stand-alone product (MSRP $299) or in the new Adobe Video Collection, which includes **Premiere® Pro**, After Effects®, Encore™ DVD, and Photoshop® 7.0. Registered users of previous versions of Cool Edit Pro can upgrade to Adobe Audition for an anticipated price of $99. Since Adobe Audition is functionally equivalent to Cool Edit Pro 2.1, Adobe plans to offer a free upgrade from Cool Edit Pro 2.x to Adobe Audition.

Here's a shareware gem that can add some real "wow" to your DJ performances. It's called **Jambient**, and it puts the power to control 16 channels of live sound with your joystick or mouse. You can alter the volume, pitch, pan and fade of WAV files to create an electronica feel, or journey even farther into the sonic unknown. More info is available at www.jambient.com.

Roland Corporation (www.rolandus.com) and **Cakewalk** (www.cakewalk.com) have announced a strategic alliance in which the companies will co-develop innovative desktop music products. Roland is also

I came away extremely impressed with the overall stability of Final Scratch. Once the hardware was hooked up properly and the software was running, the system performed flawlessly. It was certainly worth the prep time on the front end, to experience the application's solid smoothness.

I regret not having the chance to test out Traktor FS, the Final Scratch version for Mac OSX (included in the Final Scratch package) as it is reported to work seamlessly with my favorite MP3 ripper, iTunes, as well as the iPod. (Maybe I'll find the OS upgrade and a new iPod under the tree this holiday season!)

Shrinking Discs

CD DJs now have access to Final Scratch's capabilities, as well. The Final Scratch CD Adaptor Kit includes an input box that plugs into the Scratch Amp, and two time-coded CDs that are used in your CD players, just like the special records on turntables. Scratching, seamless loops and digital "needle dropping" are all possible with this add-on unit.

I tried this out with an older player (a Numark CDN-34) and a newer one (an American Audio Velocity). The scratching came out sounding essentially the same. However, the more recent model provided a more ergonomically enjoyable experience, with its scratch-oriented design. Keep in mind that for the moment, pitch control and other special effects on the CD player won't work with the software. (You can control the pitch with the software.)

For DJs who have been considering making the jump to a digital turntable like the Pioneer CDJ-1000 or Denon DN-S5000, this system add-on brings your regular CD player back into contention. The waveform view of each track that FS offers is a step up from the useful, but comparatively small displays on dedicated units. On the other hand, the platter-style CDPs give a better tactile simulation of vinyl, by most accounts. Of course, you could go for broke and use FS along with one of these digital turntables.

The quest to replicate the feel of vinyl in the digital domain will continue. I doubt that any vinyl purists will be won over to CD players by using the CD Adaptor Kit. It simply gives CD DJs access to the same solid system that turntable users have enjoyed thus far with Final Scratch.

The bottom line is, if you are a computer-savvy turntablist who is looking to downsize your music load while upsizing your creative options, Final Scratch is something you really need to try.

The Final Scratch Package – MSRP: $699

- Scratch Amp – external soundcard module with 2 phono inputs, 2 phono outputs, 2 line outputs and 2 USB ports; includes power supply
- 3 FS records – timecoded vinyl for use only with FS
- 2 software discs containing FinalScratch™ v1.1 for PC/Linux and MAC OS X (10.2.3) (also called Traktor FS)
- 4 RCA cables
- 1 USB cable

Final Scratch CD Adaptor Kit (sold separately) – MSRP: $99

www.finalscratch.com • www.stantondj.com

Minimum Requirements:

PC - Intel Pentium III, 500 MHz, 128 MB RAM, 200 MB free HD space, USB Port, Windows 98/ME/2000/XP (Recommended: 700 MHz or higher chip, 256 MB RAM)

Mac - Mac OS X (10.2.3), G3 500 MHz or G4 400 MHz, 256 MB RAM (Recommended: G4 733 MHz, 512 MB RAM)

making a minority investment in Cakewalk. The alliance brings together recognized leaders in music hardware and software technologies to co-develop and deliver new desktop music products.

"What is unique about this alliance is that our two companies have come together with a shared vision to create and deliver the best music products..." commented Greg Hendershott, Founder and CEO of Cakewalk. "We look forward to a long and profitable relationship."

"We're thrilled about the alliance and look forward to collaborating on joint software development projects," says Katsuyoshi Dan, President of Roland Corporation. "In order to strengthen our relationship with Cakewalk worldwide, Roland moved forward with this investment. It was a natural course of action for us as Cakewalk will provide us with the key software expertise necessary for us to move ahead with a new wave of innovative music products."

Cakewalk has also announced the 2004 editions of the popular **Home Studio** and **Home Studio XL**, the affordable yet highly functional recording software for those getting started with PC-based recording. They have MSRPs of $129 and $219 respectively.

Based on Cakewalk's SONAR 2.2 audio and MIDI technology, Home Studio 2004 provides a host of features, including: unlimited audio and MIDI tracks, 24-bit /96kHz support, audio loop construction tools, hundreds of megabytes of ACID™-format audio loops, real-time effects, ReWire 2.0 plug-in support, ASIO hardware support, and much more.

DENON DJ

DN-D4000

Reflects the best of Denon.

You work hard. You need equipment that works harder. The new DN-D4000 is everything you'd expect from DENON. Quality. Dependability. And Technology. MP3 playback with ID3 tags, two CD players with CD-R/RW disc playback, seamless loops, hot starts, and tons of other hard working features that will reflect *your* best.

THE SWEET TASTE OF SUCCESS: MOBILE BEAT ORLANDO

DJs converge on the Sunshine State to savor a juicy summer show

Florida summer fun was in full swing as the beautiful Radisson Hotel Universal Orlando played host to the one not-to-be-missed DJ event of the season—the 2003 Mobile Beat Summer DJ Show & Conference. Disc jockeys, exhibitors and show staff alike savored the sweet taste of success after an unprecedented stint of learning, networking, partying, buying and selling.

With a cleverly structured seminar format, which allowed attendees to take full advantage of the info-packed sessions without missing prime time at the exhibitors' booths, the show took on an unstoppable positive momentum. The professional entertainers took over the hotel, filled the spacious exhibit hall, and also packed the parties and workshops, apparently intending to enjoy every last drop of the show, as if it was a freshly picked Florida orange.

Exhibiting companies covered the full spectrum, from the leading gear and software manufacturers to the latest in party props and business promotion. Business was booming as exhibitors engaged buyers one-on-one, answering questions and taking orders.

"The show was one of the best yet," stated Moises Zambrana of ProSing.

Sharing his extreme satisfaction with the tradeshow, Saied Motaei of DJPower International exclaimed, "The show exceeded our expectations...It was great!"

Show producer Michael Buonaccorso also expressed his assessment of Mobile Beat's summer event: "The DJ market definitely turned out for this show. But I'd also like to give credit to the Florida DJ associations who lent their strong support. It really showed the benefits of DJs joining together for a greater cause."

The daily learning sessions featured massive quantities of fresh ideas, including new interactive party games, business development and marketing strategies, power sales techniques, Web solutions for greater success, and the most up-to-the-minute digital DJing options. New speakers making their debuts at the show included marketing guru Dave Dee and Roger Maness, author of The Playbook.

Evening excitement got cranked up to eleven at the opening night's DJ All Star show and stayed there for the duration. The All Star production team pulled out all the stops, pumping up the popular review of interactive DJs showing their stuff with a slew of visual surprises. Promo-Only provided top-notch sound and video for the event, as well as for the three days of seminars. They also partnered with Pioneer Pro DJ to host an outrageous celebration at The Groove, one of Orlando's premier clubs, located at Universal Studios' City Walk. A wall-to-wall crowd of DJ party people had the multi-level, eye-popping club rocking off the hook.

Grand Gear Finale

The grand finale for yet another *Mobile Beat* tradeshow triumph was the **Sensational DJ System Giveaway™**. As a build-up to the big announcement, attendees received numerous individual prizes provided by exhibitors and other sponsors. Then, for the big finish, CJ and Rita Greiner of Smithfield Entertainment (Smithfield, VA) took home the extravagant collection of equipment, which included audio, video, and lighting gear, along with cases, stands and music. In their room before the drawing, Rita recounts that "I had a feeling we were going to win something," to which CJ added, "Yeah, I thought maybe a t-shirt or something." How's that for a slight miscalculation?

Thanks to: American Audio, American DJ, Chauvet, Denon, Electro-Voice, Gemini, Grundorf, Pioneer, Promo Only, Rane, The Screen Works and Ultrasone for providing prizes.

See pages 76-77 for info on attending the 2004 Mobile Beat DJ Show & Conference in Las Vegas. Don't miss the next Sensational DJ System Giveaway™!

The Pro Files

We just barely caught up with **James Hill** from **Solid Gold Entertainment** in **Clearwater, Florida**. Hill was brimming with more energy than the infamous bunny when he commented, "There were so many different ideas to pick and choose from—so you can specifically use what will work in your market—so you can improve your performance ten-fold!" He gleaned hundreds of ideas from fellow DJs at the show.

Hill does a variety of events, including bar and bat mitzvahs, birthdays, weddings and more. His employer has been urging him to attend for years but he held out: "I'm from Missouri—show me. Well, within the first 10 minutes I met Scott Faver and he is incredible—I was just floored."

Traveling all the way from **Australia** for the show, **Robert Huggins** has recently completely re-thought his entire business.

While in the process of researching, he found out about the Conference online.

Huggins' company went from 12 systems and almost 800 events per year with self-described "older" equipment, to four systems with all-new gear. He was also in the process of re-thinking his own life and, since he hadn't had a vacation in years, made the Conference the center of a journey to the States. He wasn't sure how much would be relevant to Australia, but after all was said and done, Huggins said "all of it" was applicable.

"There's nothing like this in Australia whatsoever. It's been the most amazing experience."

Huggins' company does all the traditional types of performances DJs are known for, but also organizes a lot of fashion shows, or "fashion parades" as he refers to them. "I relate to large events and event production but I also relate to 'just being a DJ.'"

Patrick Ferguson, David Cartwright and **Noel Dillett** brought 25 years of DJ experience with them from the **Bahamas** and were busy making friends and learning when we caught up with them. So what brings three Bahamian gents to the U.S. for a DJ show?

"We have a lot of international clients who come to the Bahamas and we need to know more about them." The trio has done numerous "tourist" weddings, with clients from a variety of cultural backgrounds, including American, Jewish and even Hawaiian.

"I had to learn about country music for one wedding," said Noel Dillett. "I do a lot of celebrity functions and am interested in world music and theory on a practical basis," reported Patrick Ferguson. "I'm here for new tech and new equipment," added Cartwright.

Suggestions? The trio would like to see a conference in the Bahamas. Ya mon!

"I have a dance background and that's my forte."

Nancy Cole of **Star Sound Entertainment** in **North Brookville, Massachusetts**, got her foot in the door of the DJ business by being a dancer. Now her performances include both tra-

ditional DJ events, as well as karaoke. Her training as a dancer definitely makes this single-op DJ stand out in her market.

At the Conference she was looking for more games and information on expanding her business, and she says she found it. On her quest for more interactive routines, she said, "I also learned a few dance steps!"

Working in radio gave **Terence Bibb** a unique perspective on the *Mobile Beat* show. Attending with his wife, **Adrienne**, the couple said that they learned a lot that would apply to the foundation of their enterprise, **N2IT Entertainment** of **Gulfport, Mississippi**. He was amazed with "the camaraderie and energy that I found—even though people are from different parts of the country they're able to try different things and different ideas and mesh it into their own personality."

Terence also works for Clear Channel, and had trouble convincing his bosses that he needed this time off "for his other business." Still, it was worth the struggle, said the couple.

Back "at the shop" Adrienne handles the bookings, ably dealing with the brides, while Terence's role is the actual performance of the event. Both found much to keep them interested.

Bear, as in **Bear Wilkinson**, is a rather appropriate name for the gentleman who hails from just outside of **Charleston, North Carolina**. The Bear market for events includes weddings and corporate events as well as apartment community parties. He is also a fixture at a local resort during the tourist season.

So how's business? "I stay busy but I'd like to be twice as busy as I am now!"

Bear had just come out of the seminar on hiring and training, which was of particular interest: "I've got the equipment, but not the people. I've been thinking of expanding there."

Our subject also bears the responsibility of helping the profession, by co-founding a Carolina disc jockey association. Bear sought out information that he said would otherwise not be available in a smaller town. But does a Bear spin in the woods?

Richie Pacholac and **Diane Kelly** from **Rhythm of the Night Entertainment** in **Youngstown, Ohio** were on the hunt for new gear when we spoke with them. In particular, Pacholac was eyeing the various computer-based DJ systems to replace his three CD-based systems. He was also shopping around for powered speakers. While this was Kelly's first Mobile Beat DJ Show, Pacholac is a veteran of several Vegas conferences. •

HIGHWAY BILLBOARDS

Many styles of rolling DJ billboards made the trek to Mobile Beat Orlando 2003...

SHOW OPPORTUNITIES

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For info on becoming an All Star call Jim Johnson at 800-590-6344
Please send Seminar ideas to Mike Buonaccorso: mb@mobilebeat.com

You Gotta Move This: Many Ways to Get to the Gig

By Tony Barthel

There are more creative options than ever for transporting you and your gear

Every year *Mobile Beat* goes on a quest to find the perfect DJ vehicle among all the new cars out there. We thoroughly test the likely candidates to see what will work for DJing and what won't.

Road Trip, Toyota-style

Some DJs are mobile enough to fit their rigs into something as small as a Mini Cooper. (See sidebar.) For the rest of us there are some interesting new choices this year.

One of the hallmark tests of each truck and van issue is a schlep from LA to Vegas. This year there were two opportunities to make this trip. The first was for a wedding in Las Vegas. For this trip we scored a new Toyota 4Runner—a luxo ride with all the options, including a V8. The wedding, too, had all the options including karaoke and more. Because of the sheer volume of gear we had to bring to this function, not everything would fit into the Toyota.

You'd think that if we could build a system that would fit into a Mini we could shove a wedding's worth of gear into a 4Runner, but it was a truly full-sized system plus all sorts of scary-aoke paraphernalia as well. The speakers had to go in a groomsman's Suburban.

Inside and out, the latest 4Runner is larger than previous models. The sheer volume of luggage we brought would have choked the old 4Runner's cargo area. The new optional rear air suspension also helped balance out the weight of the cargo, allowing the 4Runner to fly straight despite the load. Up front, the dual-zone climate control kept both occupants happy.

Maybe a little better for the moving of gear is the Toyota Tundra.

Tundra is Toyota's answer to American full-sized pickups and in many ways it comes very close.

While not as prolific in the number of models and chassis configurations the domestic nameplates offer, Toyota has found great success in their Access Cab models—four-door versions of the Tundra. They feature a full rear bench seat that folds up, making room for cargo inside the cab of the truck. We tested a 2003 Tundra Access Cab Stepside model with the TRD off-road package. New for '03, the Stepside offers more style to go with the proven substance of the Tundra.

Compared to all three US truck manufacturers, for example, the Toyota feels "lighter" or more car-like. This feel extends from the doors to the pedals. One rider commented on how light the doors felt compared to her full-size Ford. This essentially has no bearing on safety, as the Tundra achieved the government's highest crash rating in over-40-mph, 40° offset crash testing.

All-American Journeys

After relegating our speakers to a Suburban for the wedding in January, it was decided that a Suburban would be the perfect companion for the trip to the Mobile Beat Conference in February. Once more requiring a lot of gear, as well as three DJ professionals, this was the perfect idea.

We loaded up a large sound system (for Disc Jockey America's Duckie Awards) consisting of a boat-anchor console and four powered speakers, plus the requisite stands, wires and connectors, and a dolly. What about luggage? No problem. The 'Burban swallowed all the cargo with ease while also providing roomy, comfortable space for riders.

It was outfitted with just about everything imaginable. There was a rear-seat DVD player, power you-name-it and leather upholstery. It also sported GM's Quadrasteer feature, which steers the rear wheels in the opposite direction from the front in tight turns, or with the front wheels for easier lane changes. This handy system made it easy to navigate a few otherwise-impossible U-turns when the monster truck couldn't possibly pass another gasoline station. It also made it easier to back up for unloading. Of course, it guzzles dead dinosaurs, but what do you expect for a house-sized machine?

Just about as big as the Suburban (on which it's based) is the Avalanche. While we tested one for last year's *Mobile Beat* auto issue, there have been changes worth noting.

For those who hated the plastic side cladding, you can now get your Avalanche naked, er, devoid of cladding. Among other refinements, it now features adjustable pedals for more diminutive drivers. Suffice it to say that the Avalanche has a huge amount of cargo and people space and has become a favorite for its abilities and style.

If the Suburban and the Avalanche are too big, maybe a GMC Envoy XL or Chevrolet TrailBlazer XL might do the trick. GM took its award-winning mid-size SUV platform and stretched it a few more inches. While the rest of the world is happy for the third seat, DJs are likely to be more appreciative of the additional cargo space.

While Ford claims its Explorer is a match for the Envoy or TrailBlazer, a quick trip in both will convince you otherwise. For '03, GM can outfit your SUV with an optional V8—but the standard in-line six offers plenty of gusto, unless you're planning to haul a substantial trailer.

The Lincoln Aviator, Mercury Mountaineer and Ford Explorer are all based on essentially the same mechanicals and offer very similar packaging, but are distinguished by their levels of luxury. The Aviator has a very pleasant interior, as a $46,000 vehicle should. Last year's total redesign of the Explorer brought a dramatic change in that vehicle's mechanical sophistication.

If these are a bit too small for your load but you want to stay in the Ford

family, the new Expedition has a lot of room and a lot to offer. For '03, one of the more important changes to the Expedition is in the handling and road-holding department, with the Expedition's new independent rear suspension (IRS) chassis architecture. Ford is the only manufacturer to offer a full-size SUV with an independent rear suspension. Another handling benefit is the rack-and-pinion steering, which affords a more accurate feel of the road. The suspension and steering systems work in conjunction with a new hydroformed frame, which Ford says is 70 percent stiffer than the one in the previous Expedition. Hydroforming is a metalworking technique that uses hydraulic pressure to create bends without weakened stress points.

Living in a Van...

While they don't get a lot of attention, minivans provide an outstanding choice for DJs. They offer a tremendous amount of interior volume relative to their exterior size and a smooth, car-like driving experience. Most importantly, their front-wheel-drive platforms offer relatively low floors, so loading is less of a chore. Plus, dual sliding side doors offer access to all the gear inside.

While Toyota's previous Sienna was good, it was smaller than many domestic minivans and didn't offer as much cargo carrying capability as many DJs needed. That's no longer the case. The new Sienna is bigger in every way. What's more, it offers an amazing driving experience with a smooth, refined feel. One of the niftiest things about the Sienna is the folding rear seat, which magically disappears into a bin in the floor of the vehicle. While most minivans require the removal of seats to make them into cargo machines, the new Sienna's seat just lowers easily into the floor. Other interesting features include windows that actually lower on the rear sliding doors, and a ridiculous number of cupholders. The vehicle's Camry underpinnings indicate that Siennas aren't going to spend much time at the dealer for anything other than scheduled maintenance.

Smaller, with Style

Another *Mobile Beat* favorite has seen some changes. While not right for everybody, Chrysler's PT Cruiser offers an amazing amount of cargo space, considering its compact exterior dimensions. A new turbocharged version, while not significantly different in terms of interior trappings or exterior style, gets a huge boost in gusto with the forced air technology. If you can fit your gear into a PT, but have been waiting for more oomph, the Turbo really delivers.

The Subaru Baja is another of those "love it or hate it" vehicles. It also has limitations as a DJ vehicle, but might prove useful to some.

Pick it Up... and Pull!

One advantage of full-sized pick-ups is that you can hold a lot of gear in them. Many DJs add camper shells and other accessories to their open-bed vehicles. For those who have chosen to add a shell or "cap" to their trucks, one of the best accessories for easier loading is a BedSlide™ (www.bedslide.com). This handy device turns the bed of a pickup, van or other vehicle into a gigantic drawer-like device, allowing the full contents to slide in and out. It can be easily installed or removed by two sturdy DJs.

For those who have the pulling power and want to add hauling capacity to their main vehicle, heavy-duty trailers are a popular option. Trailers can also double as excellent rolling billboards for your DJ company.

The best-known manufacturer in the DJ world is probably Wells Cargo (www.wellscargo.com). They offer a wide range of choices, from the cubic 4'-wide Mini Wagon to the long, 8'-wide Express Wagon and beyond. If you really want to build an ergonomic dream machine, you can have Wells Cargo customize the interior to your specifications.

Pace American also offers a wide selection, including huge, gooseneck-style behemoths. They'll even add a generator to make your trailer into a self-sufficient entertainment vehicle. The folks at Pace pride themselves on their extreme attention to detail. To DJs, this means that each small piece is designed to stand up to the weekly grind of loading your gear in and out.

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It's essentially a Subaru Outback wagon with additional length and a short cargo bed. The visual effect is a very small interpretation of the Chevrolet Avalanche. The cargo bed and rear seat area will accommodate a decently sized sound system, while Subaru's all-wheel-drive makes sure you can haul it. Driving a Baja will certainly put you in a small club but it's a club with unique style.

There are a lot of vehicles that DJs can use to get the stuff to the show. Before buying a DJ vehicle, you should carefully evaluate loading and unloading circumstances. SUVs have higher load floors and smaller doors, making them more difficult to load. While they have a certain "cool" factor, they also tend to be less fuel-efficient than minivans. Pickups offer lots of cargo space and are affordable, but unless you get a camper shell there is the issue of exposure to the elements. In any case, with all the choices available, there is definitely something for everyone. ●

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At last someone has unlocked the secret of making an enormous amount of money as a DJ...

"Amazing Free Report & CD Reveal How You Can Make $100,000+ As A Mobile Entertainer..."

By Richard Lowe

Alpharetta, GA- If you want to make some real money as a DJ, this is the most important letter you will read all year. Here's why...

Marketing guru Dave Dee has just released a new, confidential report & CD called, "7 Insider Secrets To Earning $100,000+ As A Mobile Entertainer" and, for a limited time, you can get a copy of this report and CD for **free.**

I'll explain how you can get your free copy in a minute, but first...

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- **How a tiny ad generated 40 calls in one day** for one very happy DJ!
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- **The ultimate no B.S., step-by-step profit generating system** that makes your success easy. (Make bucket-loads of cash so you can keep up with the latest technology.)
- **How to put your mobile entertainment business on autopilot so you can sit back and relax.** (You might feel a little guilty about all the money you make with so little work!)
- **How to book more gigs in a month than most DJ's book all year!** (Have a regular 9 to 5 job? Learn this secret and jumpstart your full-time mobile entertainer career!)
- The top secret marketing idea you can immediately use to **DOUBLE your income** without doubling the amount of gigs you do. (Not only will you rake in more money, you'll also get a LOT more RESPECT and be treated like a true professional.)
- **How YOU can be THE DJ who is making thousands of dollars each month,** doing a ton of gigs, having fun - while your competitors are sitting around complaining about the lack of work.
- **How to CRUSH the cheesy guy who runs out, buys some equipment, and claims to be a professional.** (Send him and his lowball prices packing once and for all!)

That's just a small sample of what you'll find in this report and CD. It gives you the exact roadmap you need to start your own ridiculously successful mobile entertainment business. This report is written in plain English, is easy to read, and is absolutely free.

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These brilliant marketing strategies and techniques are from a guy who is not even a DJ! Yes, you read that correctly. Dave Dee is actually the #1 marketing expert for *magicians* in the entire world! As a matter of fact he has 1271 entertainers from every corner of the world including Malaysia, England, Singapore, Finland, Canada, Israel, Germany, and the United States, as clients.

You see, some of Dave's clients, in addition to being magicians, are also mobile entertainers. When they discovered Dave's ingenious tactics, they all said the same thing... "Wow! These secrets are directly applicable for DJ's" and urged him to create a special program specifically for mobile entertainers. He agreed and it ROCKS.

Because you have probably never heard of Dave Dee or may be a bit skeptical, I convinced him to let you preview his methods by sending you his stunning report & CD– absolutely free with no obligation whatsoever. But you need to act now. He has the right to withdraw this offer at any time.

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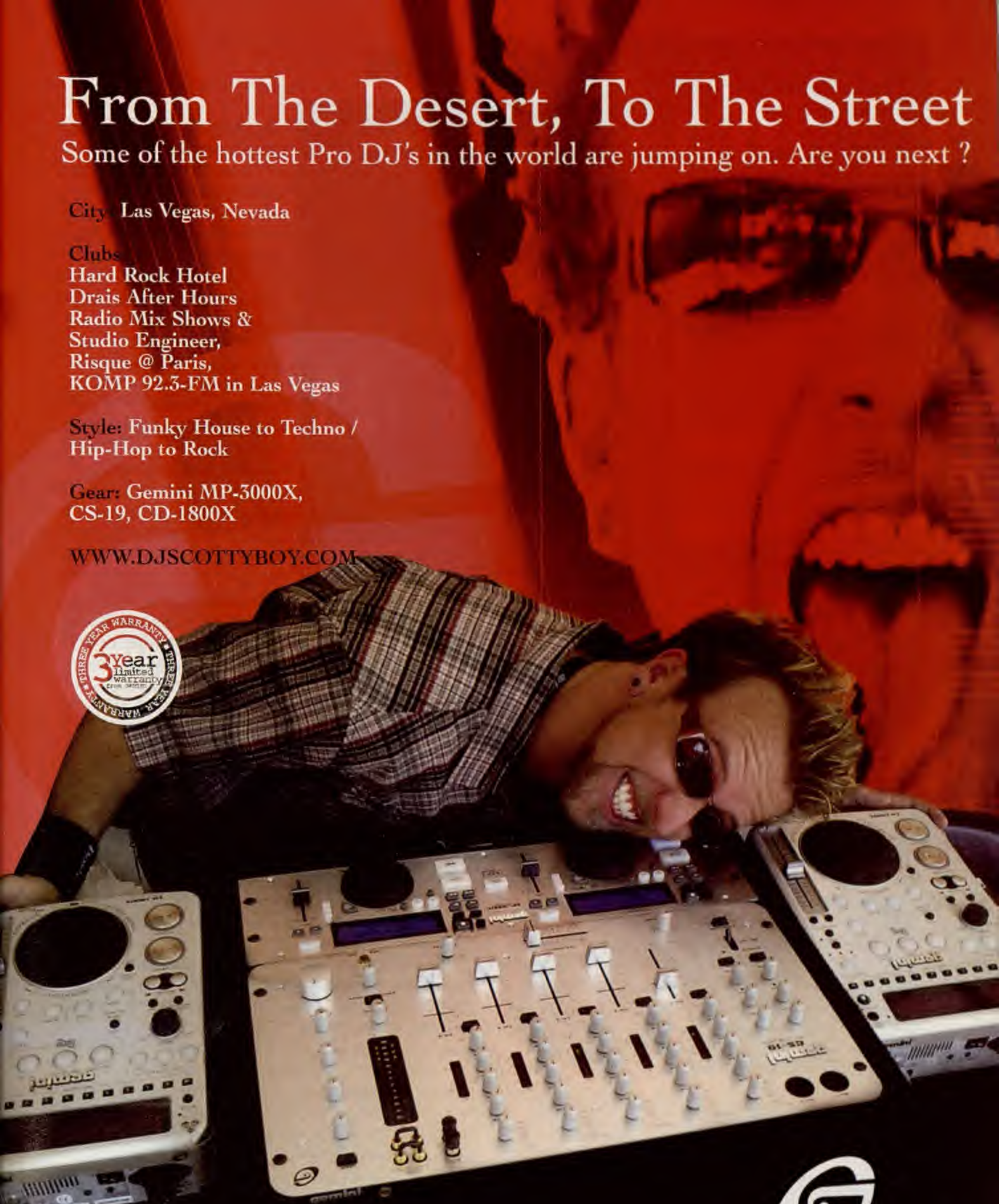

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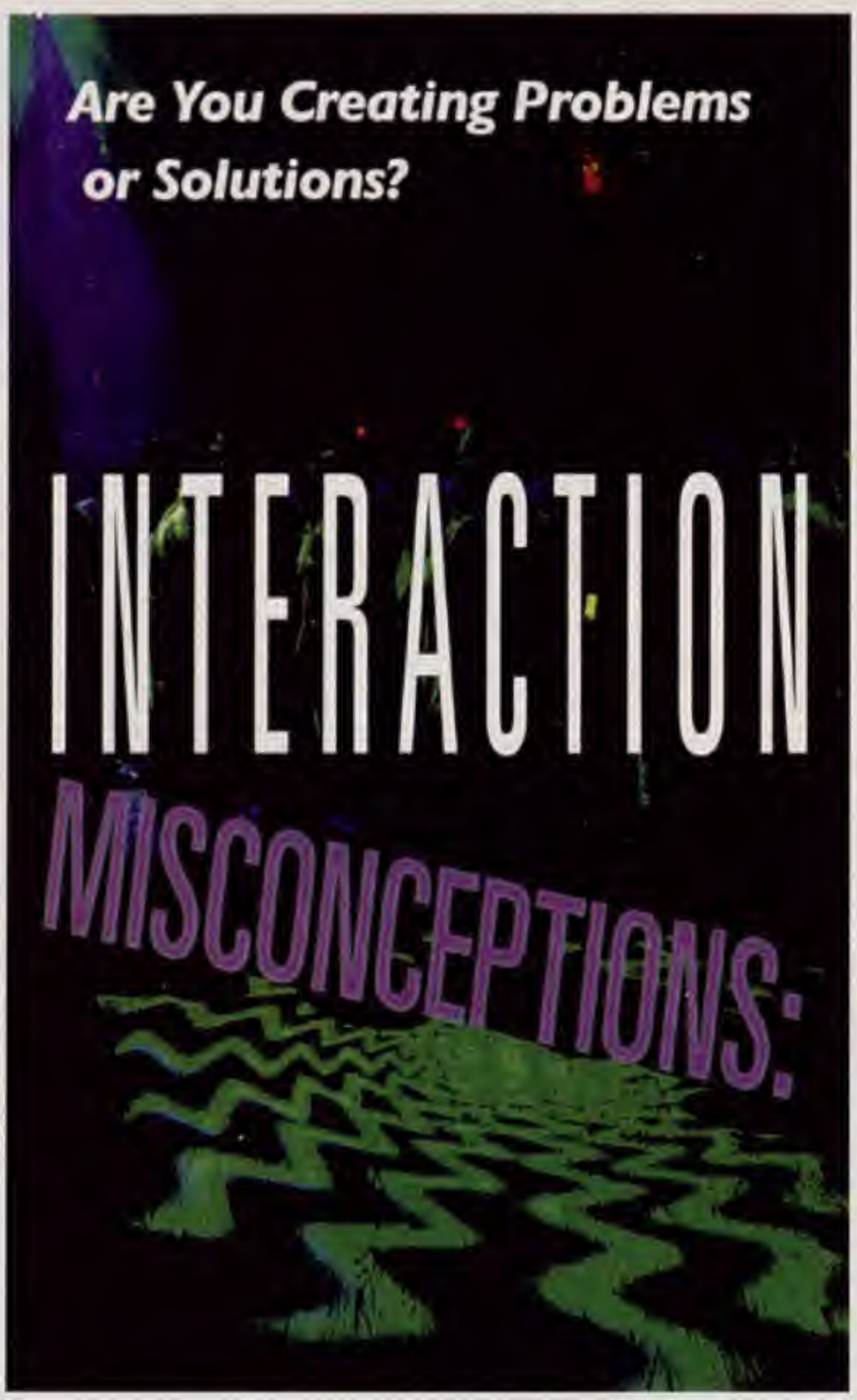

By Mike Ficher

If you need to clean up your act, be careful not to throw the interactive baby out with the bathwater...

A few years ago, adding an *e* or an *i* before another tech or action word (e-connection, i-control) and proclaiming some obtusely phrased corporate mission ("We seek to leverage our technical capital to offer integrated solutions...") was usually good for a bushel of press clippings and a few million dollars in venture capital.

When the dot-com bubble imploded, beginning in 2001 ("Reorg!...We need traction!"), any *e* or *i* prefaced business became synonymous with the mindless excesses, outlandish declarations, self-satisfying bravado, ill-conceived business plans, and flushed capital of the boom times of the late 1990s.

Are We Not DJs? We Are Interactive

Now, the Mobile DJ profession is experiencing its own form of meltdown involving a dreaded *i*-word—*interactive*.

During the go-go '90s, with the swelling mainstream popularity of country line dancing and the Macarena; the development of portable game show equipment coupled with the popularity of prime-time quiz programs such as *Who Wants to Be a Millionaire?* and its imitators; and the trendy corporate infatuation with team-building events; interactivity became a fashionable selling feature for mobile jocks —similar to the *e* or *i* for Web-based businesses.

"I'm an interactive DJ!"
"We get your guests involved!"
"Everybody is part of the action!"

Unfortunately, like so many other hot spots in pop culture, too much of a good thing, particularly in inexperienced hands, through numbing repetition, or with unimaginative application, leads to an often hearty backlash. The word *interactive* has turned out to be no exception.

So, what does *interactive* mean in the mobile entertainment market? Generally speaking, the term has morphed into a reference to any interaction with an audience beyond the standard DJ fare of music programming, announcements and coordination. Interactivity may encompass dance instruction, games, icebreakers or trivia.

Listen to What I Mean, Not What I Say

Where once the word *interactive* elicited an almost universally positive response from prospective clients, a more cautious reaction is usually forthcoming now. For many clients, it conjures up a frightening image of an entertainer who intrudes rather than supports, embarrasses rather than lifts, bulldozes rather than engages, and alienates rather than connects.

"Sometimes, clients will say they do NOT want an interactive DJ," reports Scott Faver of Party Favers, serving Southern California. "But upon closer inspection, through conversation and establishing a rapport with the client, you will discover that they want their guests to have a good time, but NOT be embarrassed."

Faver is one of the industry's more inventive entertainers, having twice offered interactive game workshops at Mobile Beat conferences and, currently, leading a weekly forum on the subject for ProDJ.Com.

"Most clients want an interactive DJ, but are tired of the same old games—Chicken, Pokey and the YMCA," notes Faver. "Instead, they are looking for their event to be personalized so that it is a fun, unique and entertaining experience for their guests."

Reinventing Interaction

Truth is, Mobile DJs have always been interactive. From announcements to encouragement to coordination, mobiles consistently interface with the client and the audience during an event. It's part of our job.

Now that the bar has been raised with dance instruction, dance routines, game shows, props, raffles, trivia, skits, practical jokes, and games added to the mobile enter-

tainment arsenal, we have to understand that appropriate application, timing, and execution have become much more critical to the success of each event.

How do we achieve that success without being heavy-handed, amateurish, dominant or annoying? How do we become interactive without furthering the emerging negative perception of the term? And, most importantly, how does the client define *interactive* and what is their desired level of DJ/audience interaction?

"Clients are NOT looking for the 'Been there, done that...'" says Faver. "Instead they are looking for the 'WOW I've never seen that before...Your event was the best!'"

One of the divas featured in last issue's piece on female DJs, who specializes in adding dances to her presentation, cites an area where a mobile can interact prudently.

"I still think it helps when a DJ is interactive with the audience," declares Linda Germanetti of Pony Time DJs in San Francisco, California. "I've noticed at parties that I have done that it is still helpful to the crowd when there is someone (the DJ) who knows the dance a guest has requested.

"And the Macarena and Electric Slide are still being requested. Even if the crowd knows the dance they always need the lead of the DJ to get involved."

DJ Ski of Complete Music in Arkansas offers a more cut-and-dried answer to the question of interactivity level: "If your DJs are just sitting behind their set-ups and don't interact with the guests," says Ski, "most likely, another DJ who does, will get the repeat business."

The Future Looks Interactive

Despite the fact that the term *interactive DJ* has acquired a life of its own, with its interpretation not being as simple as it was a few years ago, clients more often than not desire an entertainer who positively interfaces with the guests. And, mobile companies and operators are displaying a desire to enhance and expand their skills in the interactive arena.

"My personal training services for larger companies looking to train their DJ/MC teams have never been in greater demand," notes Faver. "...I am currently working on a whole new set of games and activities for the 2004 Las Vegas Mobile Beat Show."

So the future appears interactive, but Mobile DJs need to focus on new, inspired and tasteful games, creative application of popular activities, execution with discretion and intelligence, avoidance of the reality show staple of humiliation, and a keen regard for the client's event goals.

Then, we'll avoid permanently jostling *interactive* into the perception-challenged pit with the dot-com *e-* and *i-* words...and, that's inspirational! •

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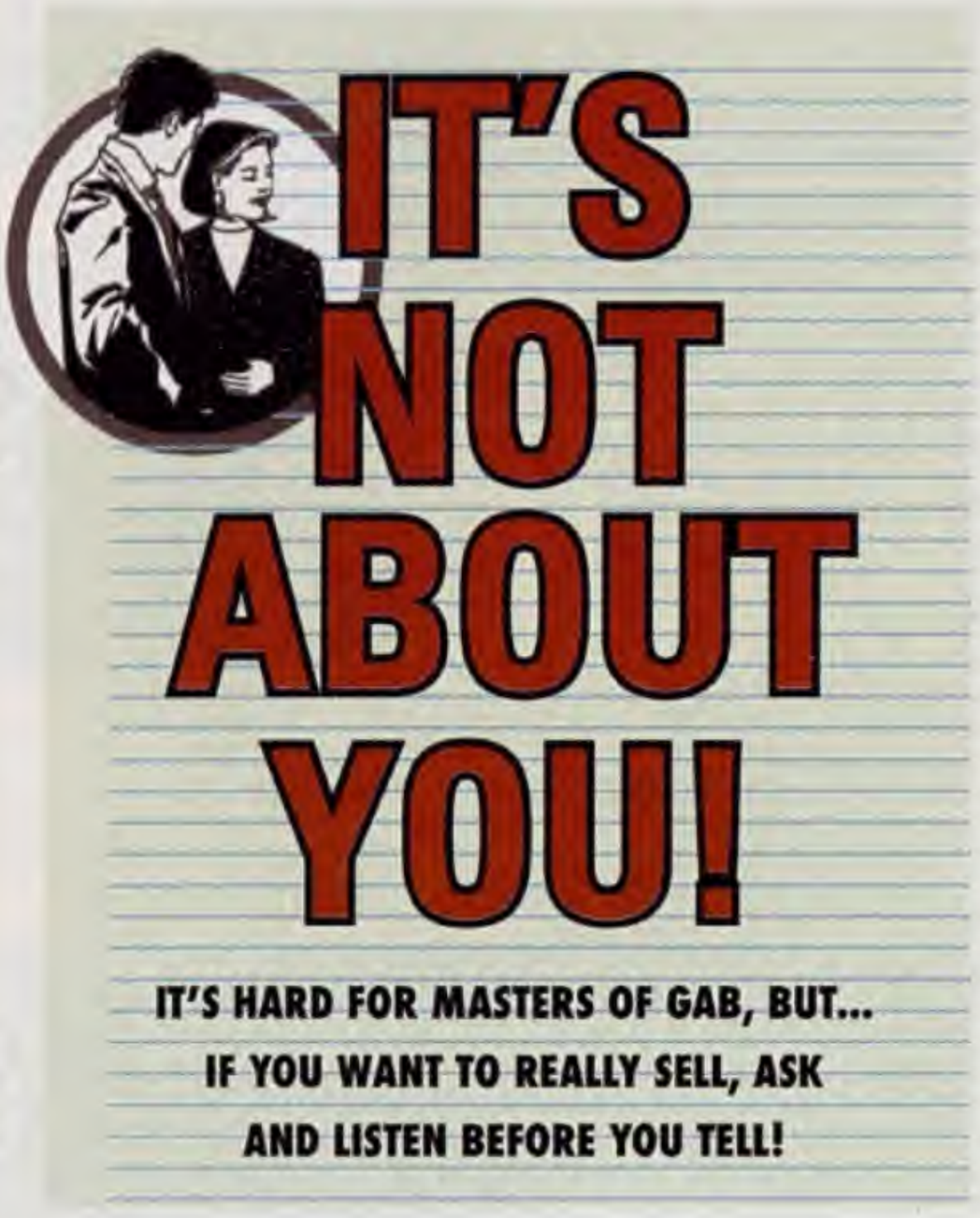
EFFECTIVE WEDDING MARKETING

By Peter Merry



If you want your wedding marketing to attract clients to your services, then it is crucial that you put the primary focus on your client's wants and needs before communicating why they should hire you. The sixth and final key in developing effective, service-focused wedding marketing is in recognizing who is being served. Service is about your clients—not about YOU!

Listening Before Selling

Too often we fall into the trap of giving them all the reasons why we are the best-qualified candidate, thinking that they won't be able to resist hiring us. But that leads to a presentation without a proper consultation first.

A presentation is an important factor in successful sales, but without a proper consultation, which focuses on a potential client's needs and wants, you are very likely to give the impression that it's really all about you. "Here's why you should hire ME...because my clients love ME...and you need ME...don't you want to hire ME?" You may not be saying it this way, but if your marketing and sales meetings are all presentation with no consultation, then that is the impression you may be creating in your clients' minds.

Talk About Your Dreams, Talk About Your Schemes

As a first step, it is much more effective to get them to ask themselves some pointed questions to better understand what they want and help them uncover the type and amount of services they really need before launching into any form of a presentation. Open-ended questions can be very powerful. For example:

- Who will make sure my guests don't get bored at my wedding?
- How can I make sure my reception will flow smoothly?
- Will the person on the microphone at my wedding be a total stranger?

Questions like these can be used in your marketing materials to get your clients thinking about these issues in ways they might not have considered before. They can also create enough interest in your services for them to want to meet with you to discuss these issues in more detail. And since you raised the questions, they will automatically assume that you know all the right answers as well.

When you meet with prospective clients, ask them what they want...and then listen to their answers. Take notes and try to keep the focus on them and their vision for their wedding reception for *at least 15 minutes* before telling them one word about why they should consider your services.

This can be challenging for us because we are used to talking and giving presentations. It takes practice to develop good consultation skills. But it will pay off handsomely when you are able to clearly show the clients how you can deliver exactly what they've described—because you took the time to ask and listen before presenting. You may be tempted to jump ahead to the presentation when the client mentions a need they have that you already effectively provide for in your service. Instead, just make a note so you can refer back to it later. If you fail to properly identify the client's wants and needs, your presentation may send them packing because "what you do" doesn't match "what they want and need."

By properly addressing their wishes instead of focusing on your accomplishments, you have a much better chance at making the necessary connection to turn a prospective client into a signed client who is thrilled to be using your services.

Love Me Do

In his book *Selling the Invisible* (Warner Books, 1997, p. 52) Harry Beckwith asserts that service clients tend to choose whom they will hire based on "High School Rules instead of College Rules:"

> "The competent and likable solo consultant will attract far more business than the brilliant but socially deficient expert. In a large part, service marketing is a popularity contest."

So your clients are more likely to choose your service based

Get prospective clients to ask themselves some pointed questions to better understand what they want...and what services they really need.

primarily on whether or not they like you. Which leads to the question: "How can I be more likable?"

I used to answer that question by charging practically nothing for my services. I didn't want to risk rejection, so I set my prices too low. But now I believe in making a living as a DJ, so I set my prices accordingly. Then I refocused on doing what I can to attract clients who will like me enough to pay more than the average for my unique services. Randy Bartlett said it best when he pointed out that "The clients who like me the best are usually the ones for which I have done the most."

Finally, you must ask yourself this question: "How can I best serve my clients?" If a client has a need, find it and fill it. For example, I identified a need in my area for solid information on wedding planning from the entertainment perspective. I filled that need by offering free wedding planning seminars. After I provided 90 minutes packed with ideas and advice for making a wedding fun and memorable, not only did the attendees comment that they learned a lot, but they also began to perceive me as an expert on making weddings fun. So when they began choosing their wedding entertainment, a large percentage of them didn't bother shopping around—they just hired me. You have information, skills and experience that prospective clients in your area need. Find a way to supply what they need (even if they are currently unaware of what it really is) and you will see dramatic results.

Coming up next time, we will recap how giving your marketing materials a service focus can greatly enhance the effectiveness of your wedding marketing. We will showcase readers who have taken these principles and applied them to their current marketing materials, with a look back at the way they used to market themselves for a clear "before and after" demonstration. Feedback will be given and we will find out how effective these changes have been. •

Peter Merry has owned and operated Last Dance Entertainment out of Southern California for over 8 years. He is currently the President of the American Disc Jockey Association and he has been a regular seminar contributor at Mobile Beat DJ Shows. For more information, go to www.PeterMerry.com.

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A 3-Hour Tour

When taking your show out to sea, you need extra savvy to avoid a musical shipwreck

By Mark Johnson

A growing trend, at least in my area, is the use of a boat as the location for a party. We're not talking about the Titanic, but rather a medium-sized ferryboat capable of carrying 100 to 200 commuters as its normal function. Perhaps the regular facilities (VFW, banquet halls, etc.) were booked; or maybe the host was looking for a unique alternative to the usual party facility.

I've performed on a number of such vessels, so I'll share some of the issues I've had to deal with in these unique venues. It isn't just drive up, unload, play, pack up and go home. Your DJ skills will be challenged during your nautical adventure, so you should be prepared to handle anything that comes up...

Welcome Aboard

Unless you're very lucky and the boat is next to the parking lot, you will have to transport your equipment from your vehicle to the boat by pushing your cart over wooden docks. These are usually in good condition, as many boat owners also have carrying carts to move their gear. Be aware of ramps and guardrails and bring along plenty of bungee cords to secure everything—the docks may not always be perfectly level.

Larger party/ferry boats are usually docked at the end of the pier, so plan for this extra distance. Also, despite being able to roll your cart right up to the boat, you may have to manually transfer everything from the cart to the actual deck. I strongly suggest a visit to the boat prior to your event to scope out any possible problems.

Contact the office that manages the boat and ask them if there's anything special that a DJ should know. While this may be your first boat gig, they've probably had other DJs on the craft before, and you can learn from previous trial and error. Even something as basic as electricity takes on new importance. Make sure that they have normal 120-volt AC available. If it's a good but limited supply, forego the extra lighting or special effects.

Some boats that are a little short on space may have an overhead PA system already installed that you may use. Thus, you may be able to leave your amps and speakers in your vehicle. Otherwise, you'll most likely need to bring everything that you normally use.

Keep in mind that you will not have your vehicle available once the voyage begins. If you normally depend on visits to it during your performance for backup equipment or other essentials, you need to adjust your thinking. Make sure you have <u>everything</u> you need at the beginning.

Rock Me Like a Hurricane

Once aboard, you'll be shown where to set up. While they seem big from the outside, the typical party boat tends to have small inner facilities with confined corners and very low ceilings (78 inches). And there's always the possibility of being overbooked for the occasion.

Your location is also important. If you're fortunate to be towards the stern (rear) of the boat, it will pitch and sway less. If you are directed towards the bow (front) of the boat,

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I own allegedly shockproof CD players mounted in a shock-resistant cabinet that normally sits on one of my tables. I have those aftermarket shock pads that I pull out when a regular party is on a wooden floor and the guests get a little rowdy. However, no party I've ever done on dry land prepared me for the jostling that occurred at one recent boat gig...

They squeezed me into the V-shaped bow section of the boat, albeit inside, away from the wind and elements. I had everything set up and had music playing when the guests started to board. But within the first few minutes after leaving the dock, all my shockproof gadgets became useless as the captain made a steady course into the harbor. While the seas were calm, there was a lot of cross-traffic causing wakes that the 120-foot boat had to bounce over. I got on the microphone, apologized for the technical difficulties and promised to resolve them.

My mind raced through everything I could remember from Boy Scouts, A-V training and old *MacGyver* reruns, trying to come up with a solution. Placing my CD cabinet on four inches of coats and towels didn't do the trick. Somehow I had to suspend this cabinet to isolate it from the turbulence.

Remembering a trick that I had seen a club DJ use to isolate his turntables from some nearby bass cabinets, I endeavored to create a hammock made of rubber bands

It isn't just drive up, unload, play, pack up and go home. Your DJ skills will be challenged during your nautical adventure...

that would suspend my CD cabinet. Borrowing two waiters' tray stands, I duct taped them upside down to my equipment table. Since I don't normally carry the 50 rubber bands I needed for the hammock, I ended up carefully weaving together some balloons that were actually meant for creating balloon animals. After a brief test with my hand, it appeared that it would work.

I placed my CD cabinet on this colorful hammock and, while it looked funny, it didn't skip a beat. The music continued and everyone had a good time. The first song I played was the theme from *Gilligan's Island*—after a "little buddy"-style beginning, I felt more like The Professor after solving such a dilemma.

Aqua Boogie

These boat trips are typically three hours long (really!), the main excitement coming during the first two, with inspiring twilight views of open water and sky, shoreline attractions and bridges. To finish my tale, on that night, with 45 minutes to go, the captain decided that he had to return to port in a hurry. I don't know if he was double-parked or had picked up a water skier, but he was definitely on a mission to get back.

While my CD cabinet was safely inside its hammock contraption, the swaying had increased. My DJ equipment, the guests and trays of food were all subject to the boat's unexpected turns. It became obvious that the captain's only purpose had become to get back on time. Those 45 minutes were like torture, forcing me to keep one hand on my system, one hand reaching for the next CD and a third hand grasping something screwed down to keep me from falling. Eventually the exciting journey ended and everyone breathed a sigh of relief.

Shipshape

As with other events in unusual locations, the most important element of a successful musical cruise is allowing more time to accommodate the load-in of your equipment and analysis of where you will be playing. If you have a single rack holding all of your equipment, prepare to disassemble to accommodate the potentially rough ride. (Of course, if you're using a computer-based, MP3 DJ system, then you can smile with contempt at all of us salty old CD DJs.) When you are recruited for a nautical party, your extra preparations will make sure you stay afloat! •

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Web Site vs. Yellow Pages: The Battle for Your Advertising Dollars

By Jim Weisz

As more and more people go online, the Web pulls ahead in the contest

Two decades ago, if you had been starting a Mobile DJ business, the first place you would have thought to advertise it would probably be the Yellow Pages. Ten years ago, you might have thought to promote your newly formed business in the Yellow Pages, in a bridal magazine or possibly with the latest in advertising technology—a Web site.

As we move into the 21st century, more and more companies are turning to the Internet as their primary mode of advertising. As a result, the competition online is getting tougher; but it is still probably the most logical way to spend most of your advertising dollars these days.

Bang for Your Byte

Advertising your company online is a great way to generate leads for your business. Whether you're just starting your DJ business, or looking to promote your existing company, a Web site can be a great asset for attracting new clients.

With many companies having high speed Internet access for their employees, many brides go online during their workday to do research for their wedding. Chances are that they won't be able to call you from their place of employment, which is why it's a good idea to have a form on your Web site for visitors to fill out so you can contact them at home.

Another benefit to having a strong Web presence versus a Yellow Pages ad for your company is booking events for people who live beyond your immediate area. Let's say you do most of your business in the Phoenix area. A bride and groom who now live in Ohio are originally from Phoenix and will be having their wedding in Phoenix. They will be doing their research for their out-of-state wedding from Ohio and won't have a copy of the Phoenix Yellow Pages just lying around. They might be able to call a family member to look it up, or they might be able to use the online Yellow Pages, but chances are they'll go to a popular search engine and type in something like "Phoenix wedding DJ."

For most Yellow Pages advertising, unless you want to shell out some major cash, you'll be getting a small listing, probably something around the size of a business card. It's difficult to fit much information about your business in the ad, and it will cost extra for color, pictures, or other special features.

In contrast, Web sites can have pages and pages of information available for potential clients to look at 24 hours a day, every day of the year. There aren't any additional charges to have color graphics, photos, or even short video clips of you in action on your site. You can post your rates if you want, and even include pictures of all of your packages so Web surfers can see what they're getting when they choose your service.

Finally, what happens if you relocate, change your phone number or decide you want to re-target your marketing for new types of events? If you're using the Yellow Pages for advertising, you will have to call your sales rep, get your listing changed and then wait—potentially several months—for the changes to be published in a new book. If you have a Web site, it's just a matter of making the necessary changes and uploading them. The changes take place instantaneously.

Dollar Differences

Unfortunately, it is somewhat difficult to compare the price of

Yellow Pages advertising and a Web site because the cost for the Yellow Pages will vary depending on where you live and how large the area is that will be receiving the book. You can get a rough idea of what it might cost you, based on the following DJs' experiences.

Brody Levens, of Chesterland, Ohio, just placed his first Yellow Pages ad this year. The book in which his ad was placed was released at the beginning of June. As a result, he hasn't had a chance to see what results it will achieve. His ad is a __-column ad in the local county Yellow Pages, at a total cost of $250 for one year. They gave him free design of the ad and a free bold listing in the White Pages. While he was excited about the look of the ad, he still wasn't very optimistic about its potential results. "I did it just thinking it couldn't hurt, since there was only one other DJ from the area in it. I called the other company and they said they got five or six jobs from it, and I would be happy with it." He noted that he has had an ad in a local newspaper for eight months for free, after doing a discounted event for the owner. Since he has yet to receive a call from that ad, his pessimism about the Yellow Pages ad is understandable.

Rick Smith, owner of City DJ of Puyallup, Washington, has had a Yellow Pages ad for just about a year. He has a 2.5" x 2" black and white ad with bold lettering. Rick mentioned that a benefit of his Yellow Pages ad has been that many calls have been for off-peak nights, but also lamented that "every person who has called has been a price shopper."

Web sites run a variety of prices, depending on your needs. If you can design the site yourself, you'll save yourself some big money. However, if you need the site done for you, it can cost anywhere between $50-$125 per hour, or just a flat rate for the entire site.

Once your Web site is ready, your next step will be finding a host for it. At that point, you have to decide if you want to choose a host who specializes in Web site hosting for DJs, or a generic host that hosts thousands of Web sites for many types of businesses. The main difference between the two is that DJ-specific services usually offer free listings on their Web sites, which can be good promotion for your company, and some even offer tools for your Web site with some of their packages.

Hosting from a company not specializing in DJ sites can be as cheap as $5-$10 per month—basically no-frills hosting, usually just including a few e-mail addresses and around 100MB of space. Expect to pay a bit more if you choose a company that specifically hosts DJ Web sites. Although the cost is greater, the return is usually higher, since the listings they typically include help you promote your Web site. Also, the tools they supply you with, if you pay for a package that includes them, can help transform your Web site into an interactive tool for your clients. Hosting through one of these companies averages about $25-$30 a month.

And the Winner Is...

While a Yellow Pages shouldn't necessarily be done away with, moving more towards online marketing can be very beneficial for your company. For a cost similar to that of a Yellow Pages ad (and in some cases, even cheaper), you can have an interactive brochure, in the form of a Web site, for potential clients to visit 24/7/356, from anywhere in the world. What other form of advertising can boast that? It seems that, for now, having a Web site is the clear winner in the battle for the most effective way to spend your advertising dollars, and probably will be for the foreseeable future. •

A New Level of Intelligence

DJ Intelligence has come up with a cure for the common Web site. If your Web site is nothing more than a static billboard for your Mobile DJ service, you now have another alternative to help add some attractive functionality. DJ Intelligence, now in version 3.0, offers a line of Web site applications that include over a dozen totally customizable, interactive tools that can add on to any site.

The concept is simple. The interactive tools them-

Continued on page 60

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Risk Free Trial at www.djintelligence.com

Continued from page 59

selves are hosted on DJ Intelligence's servers. What this means is that there is no programming required, no software to download or install, and no changes necessary to your existing Web site hosting. In fact, the developers of DJ Intelligence say that any or all of these tools can be added to any existing site, regardless of where it's hosted, in less than five minutes.

The applications let you equip your site to receive inquiries, book events, and provide complete event planning. For example, you can allow your Web site visitors to check your real-time availability for their event dates, and then request additional information. If you'd like, you can also provide them with instant price quotes, dynamically created for their unique entertainment requirements.

Once they're ready to reserve your services, other Web tools provide your clients with the ability to book their events online and generate customized contracts. They can even make online credit card payments

towards their deposits or balances. No merchant account is required.

The DJ Intelligence tools can actually make event planning an enjoyable experience for your clients. They let you design and create your own event planning forms and event timelines, which your clients can use to synchronize all the specific details of their special occasions. All forms are savable for ongoing progress, so your clients can do their planning whenever it is convenient. DJ Intelligence's flagship tool, an online music database, gives your clients access to your most up-to-date song list and lets them create up to four customized request lists for their events.

Once an event is complete, you may want to ask the client to take a specifically designed online customer satisfaction survey. And, using a Web site referral tool, you can generate new leads from family members, friends, and co-workers of past clients.

Transparent Relationship

A fair question would be, "If these tools are not hosted on my Web site, won't clients know they are leaving to go to a third-party site?" Actually, these tools are completely customizable to match the look and feel of your existing Web site. You have full control over all the cosmetic settings, including fonts, colors, background images, logos, navigation, and much more.

There are a number of ways DJ Intelligence can be integrated with your site. When you activate the service, you gain access to an easy-to-use Control Panel with extensive customizing and control functions. It includes a Code Builder section where you simply copy and paste the HTML code needed to add the tools to your Web site. Also included in the Control Panel is a Client Sessions area where you can monitor the progress of your clients as they plan their events using your site.

The latest version of DJ Intelligence (3.0) gives you full control over every question that appears on planners, timelines, surveys, contracts, forms, and more. In addition, you can create as many planning forms, timelines, and surveys as you wish.

This service is priced at $99 per year, which includes the entire suite of tools for your Web site (you only use what you want and need). A risk free trial is available. For more information, go to www.djintelligence.com or contact DJ Intelligence, Inc. at info@djintelligence.com.

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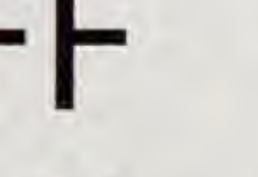
Listen and learn as a DJ sales pro demystifies the challenging sales call



By Robb D. Smith

The business of being a DJ is based, in a large part, on perceptions: what our clients perceive is their reality. What we make them perceive with our skill in selling is what will amount to our reality—in other words, our bottom line.

Many DJs have limited sales backgrounds. In contrast, some of the best DJs I have been fortunate to train have had sales-related job experience. Over the years, I have seen a lot of DJ services that have one or the other—an excellent team of performers and weak salespeople, or tremendous salespeople but a product that does not live up to the sales pitch. Either one is a recipe for disaster.

Real-life Lesson

The good news is that selling skills can be learned. Important techniques include preparing to handle objections before they are spoken, and "owning" the objection, since whomever owns the objection has the power. Learning to sell even after the client has said "no" is an excellent goal to shoot for.

Consider the following example. During a recent busy holiday season, I received a call from a woman looking for a DJ for December 7th (-ouch-). We had one spot left, which I knew we would sell for top dollar anyway, so I qualified her by asking her the important questions—where, when, how many guests, and how she heard of our service. She answered by telling me it was at a high-class country club, late Saturday evening, with around 100 guests, and that she had seen us perform before. All these things pointed to top dollar.

So, surprisingly, when I quoted her our rate, I could tell by her voice that she freaked. She immediately tried to get off the phone. So at this point I had nothing to lose. I said, "From the sound of things, that seemed high to you."

"Why, yes," she responded.

Then I asked, "How much did you have in mind for a professional entertainer for your event?"

She responded, "Three hundred dollars."

Turning It Around

I responded like she had, gasping and trying to get off the phone. She then tried everything she could to get me to talk to her. I informed her that we were professionals and I thought it would be impossible to find a true professional for that price, especially on that day.

She seemed concerned. "What do you mean?" she asked

I changed focus slightly. "Does the DJ have to be good?" I queried. "Because I can get you a body to spin records for $300—of course, with no guarantee—but it'll be in your budget."

"Well, of course he does."

I wished her luck, pretty confident that for this last-minute, country club affair, budget was not really an issue. I was refusing to allow her to dictate what my services were worth.

"By the way," I added, "are you the one choosing the DJ?"

"Yeah, that's my job this year."

"Well, I'm sure that your co-workers and your boss won't hold it against you if the DJ is horrible, as long as you saved the company a couple bucks, huh?"

She began asking a variety of questions, and I kept reminding her that we were more professional than our competition just by my responses. Finally, when I asked her how much she was paying per

The good news: *selling skills can be learned*

plate at the event for the food and the bar, she realized how inexpensive we were, after all.

Sales Stamina for the Long Run

In the end, I closed the deal for our regular rate (significantly higher than $300). Yes, it was a lot of work, and I probably could have sold it more easily to someone else, but I wanted to prove that learning to sell—taking seminars and practicing until you excel—will lead to continued company growth. In other words, on a slow day, when I really need that job to come in at top dollar, I know I can get it. •

Robb Smith is the founder of the Florida Academy of Mobile Entertainment (FAME), a DJ school based in Pinellas Park, Florida. Go to www.famedjschool.com for more information, or contact Robb directly at djrobbsmith@aol.com.

It may seem obvious to many, but I have to mention it anyway. I got the job described in this article due to one seemingly small, yet big factor: *I answered my phone when it rang*. It sounds simple, but a recent survey found that *less than 40%* of DJ companies actually have *live* people answering their phones during normal business hours. Very few service industries I know of can "boast" that kind of sobering statistic.

Are you a part-time DJ who wants the full-time money? If you are returning answering machine messages, remember this: if a potential client leaves a message, then that client's standards are not as high as those of one who expects a professional to be there to answer questions immediately. Don't quote them too high, because they are probably waiting for some other return phone calls from some other DJs who will, more than likely, undercut you and get the job. Seriously, though, if you want your clients to spend more money, then why won't you?

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REMIX REPORT

Rock Your DANCE FLOOR!

Hip-hop still rules the remixes, but rock & roll is knocking on the door. These grooves provide the proof...

By Dave Kreiner

Getting the party under way is the latest from ***ULTIMIX 99***. First up is the third solo release from Justin Timberlake, "Rock Your Body (Part 1)" at the original radio tempo of 101 BPM. With a clean intro, middle and outro, this mix (using the long version, at 6 minutes) will make the song a joy to play. For the house crowd, there is "Rock Your Body (Part 2)" at a speedy 128 BPM. It's based on the Sander K treatment and features a late-night house vibe with killer breakbeats! T.A.T.U. follows with a pop houser that fuses the Calle and Bruno mixes of "Not Gonna Get Us" (130 BPM). Personally, I can't take any more T.A.T.U.! Whitney Houston's latest club hit is "Love That Man" at 128 BPM, using the Peter Rauhofer mixes. This non-radio song will only work in late-night sets. The best mix in this collection is 30 Dirty Junkies with "People Are People" (DJ Volume Remix). This classic Depeche Mode song from the '80s gets a kickin' 135-BPM reworking from Peter Lorimer. Jennifer Lopez is available here in two flavors with "I'm Glad" at a hip-hoppish 94-BPM for Part 1 and a killer housed-up Part 2 at 125 BPM. The faster version is much more fun to program. Avril Lavigne gets a nice remix here with her fourth radio hit, "Losing Grip" (90 BPM). It's always nice to get a rock remix. Perpetuous Dreamer (a.k.a. Armin Van Buren) has a killer trance track called DUST.WAV at 136 BPM. This mostly instrumental song has a nice long intro and some sweet female vocals halfway through. It's great for late sets. Ricky Martin and Loleatta Holloway remake the Dan Hartman classic "Relight My Fire" (128 BPM). Closing out the set is Good Charlotte with "The Anthem" at 89 BPM. This one speeds up after the first chorus to 180 BPM. Again, it is great to get remixed rock songs to challenge your dance floor.

The latest on the hip-hop tip is ***STREET TRACKS 70***. This set has one of the best track listings in recent memory. It starts off with Chingy and the mega-huge radio hit "Right Thurr" at 93 BPM. This is the best remix I've heard of this huge hit! 50 Cent has another large hit with "21 Questions" (93 BPM). This one stays close to the radio version with nice long intro and outro beats. Another must-have mix. Black Eyed Peas gets a nice smoothed out R&B mix on "Where Is the Love?" (94 BPM). The best remix on the set is Pan'Jabi MC (featuring Jay-Z) with "Beware the Boys" (98 BPM), featuring a killer treatment from DJ Keoni Wood. Some fun samples start off Jay-Z's "La La La (Excuse Me Again)," at 99 BPM. You'll have lots of fun programming this hit song. Closing out the set is "Baby You Can Do It" (100 BPM) by rapper Baby, with guest vocalist Toni Braxton. She sings the chorus from the classic SOS disco hit "Take Your Time," giving the mix a fun retro feeling.

For more hip-hop check out ***FUNKYMIX 70***. It kicks off with the biggest hip-hop/R&B song of the summer, "Crazy In Love" by Beyonce, featuring Jay-Z (99 BPM). Jay-Z lays down some of his trademark rhymes and makes this a must-have mix. Next is Dirrty South, along with Lil Jon and Eastside Boyz (featuring the Ying Yang Twins) on "Get Low" (101 BPM). This clean version is the best remix of this song. Black Eyed Peas gets a little help from Justin Timberlake on "Where Is the Love" at 94 BPM. This smoothed-out R&B track is a great set starter and brings a very positive vibe. Da Brat gets a killer remix from DJ 2nd Nature on the gem "In Love Wit Chu" (95 BPM). This song will work as a great set starter. Next up is UK import Pan'Jabi MC (featuring Jay-Z) with "Beware the Boys" at 98 BPM. This Bahngra-infused hip-hopper produces a very usable mix. The 50 Cent song "21 Questions" gets a response here from Lil Mo with "21 Answers" at 93 BPM. A little dancehall flavor comes from Lumidee with "Never Leave" at 100 BPM. He follows in the steps of Sean Paul and other huge dancehall artists with another killer remix from Stacy Mier. "Back in the Day" (101 BPM) by Missy Elliot (featuring Jay-Z) gets a sweet, super-fun old school remix from the Roberts/Mier remix team. Closing out the set is David Banner with "Like A Pimp" at 72 BPM. A killer drum track really drives this hip-hop hit.

HOT TRACKS 22.3 hits full-force with some powerful club and house remixes. Starting off is Russian duo T.A.T.U. with "Not Gonna Get Us" in two parts, at 130 BPM each. Part 1 is just like the club version, but Part 2 gets a freestyle drum beat and tasty samples. Next up is hippy songstress Jewel with her first dance hit "Intuition" at 100 BPM. It's a good set starter with a decent remix. Rockers Sugar Ray are back with "Mr. Bartender" at 124 BPM. As always, it's

so great to get rock hits with dance remixes. The use of the chorus from the Dazz Band classic "No Parking on the Dancefloor" makes this another must-have remix. Next up is a happy house track from Frankie J. called "Don't Wanna Try" (130 BPM). This remix will work with all late-night sets. Popular club vocalist Laura Pausini follows with "If That's Love" at a very danceable 130 BPM. This trance-infused remix will keep your dancers sweating. Finishing up the set is a reworking of the Alison Limerick classic club hit "Where Love Lives 2003" at a blazing 143 BPM. This is a tough one to program, but your crowd will recognize the song and hit the dance floor. •

All the remixes reviewed in Remix Report are available from The Source at 800-775-3472. Surf/shop at www.thesourceformusic.com.

ULTIMIX 99		
ROCK YOUR BODY (PART 1)	JUSTIN TIMBERLAKE	101
ROCK YOUR BODY (PART 2)	JUSTIN TIMBERLAKE	128
I'M GLAD (PART 1)	JENNIFER LOPEZ	125
I'M GLAD (PART 2)	JENNIFER LOPEZ	100
LOSING GRIP	AVRIL LAVIGNE	90
LOVE THAT MAN	WHITNEY HOUSTON	128
NOT GONNA GET US	T.A.T.U.	130
PEOPLE ARE PEOPLE	30 DIRTY JUNKIES	135
(DJ VOLUME REMIX)		
RELIGHT MY FIRE	RICKY MARTIN/LOLEATTA HOLLOWAY	128
DUST.WAV	PERPETUOUS DREAMER	136
THE ANTHEM (CD Bonus)	GOOD CHARLOTTE	89
STREET TRACKS 70		
BEWARE THE BOYS	PAN'JABI MC feat. JAY-Z	93
(MUNDIAN TO BACH KE)		
21 QUESTIONS	50 CENT	93
WHERE IS THE LOVE?	BLACK EYED PEAS	94
RIGHT THURR	CHINGY	98
LA LA LA (EXCUSE ME AGAIN)	JAY-Z	99
BABY YOU CAN DO IT (CD Bonus)	BABY feat. TONI BRAXTON	100
FUNKYMIX 70		
CRAZY IN LOVE	BEYONCE feat. JAY-Z	99
GET LOW	LIL JON AND EASTSIDE BOYZ	101
	feat. YING YANG TWINS	
WHERE IS THE LOVE	BLACK EYED PEAS	94
IN LOVE WIT CHU	DA BRAT	95
BEWARE THE BOYS	PAN'JABI MC feat. JAY-Z	93
21 ANSWERS	LIL MO	98
NEVER LEAVE	LUMIDEE	100
BACK IN THE DAY	MISSY ELLIOT feat. JAY-Z	101
LIKE A PIMP (CD Bonus)	DAVID BANNER	72
HOT TRACKS 22.3		
NOT GONNA GET US (PART 1)	T.A.T.U.	130
NOT GONNA GET US (PART 2)	T.A.T.U.	130
INTUITION (PART 1)	JEWEL	100
MR. BARTENDER (PART 1)	SUGAR RAY	124
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Special songs and sage advice for milestone occasions

CELEBRATING ELDERS:

Making Precious Moments

By Jay Maxwell

Choosing the perfect gift for someone is never an easy task. I love Christmas, birthdays and special anniversaries; but as each special occasion rolls around, I always end up contemplating at great length what to get for that special someone. This is especially true when deciding what to buy for my wife. I always want to get her a treasure that she will remember forever. When it's a milestone anniversary or birthday, the challenge becomes even greater.

Priceless Gift

Before you e-mail me to tell me to just buy my wife some diamonds and my dilemma will be solved, let me talk about the "gift" that all of us give as we perform each weekend.

It may seem strange that I would use the term "gift" when referring to playing music at an event. After all, a gift is freely given with nothing expected in return. As professionals, we are hopefully earning a decent fee for our services. However, my viewpoint is that while I am a professional performer with three decades of mobile experience, the gift I give to my clients and their guests is an unforgettable memory. It would be ludicrous to have a line on your price list that read, "in addition to performance time, we charge an additional fee for songs that will result in everyone having the time of their life."

Of course when a client hires a professional disc jockey company, it is with the expectation that requests will be played and that the music will be appropriate for the event. This sounds like a no-brainer, but too often I've heard a different tale: one where the DJ disregarded the request list and played inappropriate music. The DJ performed and was paid, but did not fulfill his or her solemn responsibility to deliver the gift of a priceless memory.

	TITLE	ARTIST
1	IN THE MOOD	GLENN MILLER
2	BOOGIE WOOGIE BUGLE BOY	ANDREWS SISTERS
3	MOONLIGHT SERENADE	GLENN MILLER
4	BEER BARREL POLKA	LAWRENCE WELK
5	CHATANOOGA CHOO CHOO	GLENN MILLER
6	STRING OF PEARLS	GLENN MILLER
7	TAKE THE "A" TRAIN	DUKE ELLINGTON
8	PENNSYLVANIA 6-5000	GLENN MILLER
9	SATIN DOLL	DUKE ELLINGTON
10	STARDUST	BENNY GOODMAN
11	STOMPIN' AT THE SAVOY	BENNY GOODMAN
12	TUXEDO JUNCTION	GLENN MILLER
13	ONE O'CLOCK JUMP	COUNT BASIE
14	SENTIMENTAL JOURNEY	LES BROWN
15	SING, SING, SING	BENNY GOODMAN
16	ALL OF ME	JIMMY DORSEY
17	EMBRACEABLE YOU	SARAH VAUGHAN
18	LITTLE BROWN JUG	GLENN MILLER
19	AMERICAN PATROL	GLENN MILLER
20	BEGIN THE BEGUINE	ARTIE SHAW

Parties of Importance

While wedding receptions probably come to mind first when it comes to lasting memories, equally important are events for those who have reached a very mature stage of life such as a milestone birthday or anniversary. These parties usually blend a family reunion with celebration of the particular occasion.

A little bit of planning and foresight on the DJ's part can go a long way toward ensuring the success of the event. Always discuss the party timeline with the person planning the event–especially what type of music is to be played at each stage. Whether it's a birthday party or an anniversary, there are some essential elements that you should know beforehand. Is it a drop-in or sit-down function? Is a meal going to be served? Is it formal or informal–what dress is expected? And of course, identify any special songs that are requested by the guest or guests of honor. Basically, the event should be treated like a wedding reception. A consultation would be a great way to get all the questions answered before the date of the party.

Levels Tailored for Talking

The best advice that I have learned over the years concerns the volume of the music. Especially in the beginning, you can't have the volume low enough. Always start on the absolute lowest volume possible. Seriously–one time I only had the music coming out of the headphones, with the speakers not turned on yet, and someone came up and asked me to turn the music down because they were trying to talk. This was an extreme case, but it stands to reason that as guests are arriving, the guest of honor will primarily want to greet and talk with them–and the music should not interfere. The music should also be at a low volume during dinner. The first time that the volume should be slightly higher is during the first special dance for the evening. Unless requested by the client or guest of honor, the music should be kept at a comfortable level, one where everyone can still hold a normal conversation, at all times.

Memories Are Made of This

I always feel honored when I see someone taking pictures of people while they are dancing at a milestone event. I envision the pictures going into a scrapbook with captions like "Grandma and Granddaddy had a fantastic time dancing at their 60th anniversary party. What a wonderful memory." Each picture serves as lasting proof that everyone had a great time. People danced!

The best part of all is that our profession allows us regular opportunities to make it happen. The gift that we impart is playing the tunes to make the occasion special. It's up to us to decide: will we be giving them a cubic zirconium or a real diamond? Playing the songs listed in this issue's Big Band and Vocalists song lists, along with party standards, will guarantee a wonderful memory for a golden anniversary party or a birthday party for someone in their later years. After all, people expect and deserve a diamond when they hire a professional disc jockey for their milestone celebration.•

Vocalists

	TITLE	ARTIST
1	THROUGH THE YEARS	KENNY ROGERS
2	COULD I HAVE THIS DANCE	ANNE MURRAY
3	CRAZY	PATSY CLINE
4	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
5	UNFORGETTABLE	NAT KING COLE
6	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
7	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
8	UNCHAINED MELODY	RIGHTEOUS BROTHERS
9	FLY ME TO THE MOON	FRANK SINATRA
10	WIND BENEATH MY WINGS	BETTE MIDLER
11	THE VERY THOUGHT OF YOU	NAT KING COLE
12	THE GREAT PRETENDER	PLATTERS
13	MY WAY	FRANK SINATRA
14	LOVE ME TENDER	ELVIS PRESLEY
15	LUCK BE A LADY	FRANK SINATRA
16	IN THE STILL OF THE NIGHT	FIVE SATINS
17	I ONLY HAVE EYES FOR YOU	FLAMINGOS
18	ONLY YOU	PLATTERS
19	MOON RIVER	ANDY WILLIAMS
20	EARTH ANGEL	PENGUINS
21	ARE YOU LONESOME TONIGHT	ELVIS PRESLEY
22	SMOKE GETS IN YOUR EYES	PLATTERS
23	I LEFT MY HEART IN SAN FRANCISCO	TONY BENNETT
24	TENNESSEE WALTZ	PATTI PAGE
25	THAT'S AMORE	DEAN MARTIN
26	YOU SEND ME	SAM COOKE
27	STRANGERS IN THE NIGHT	FRANK SINATRA
28	GEORGIA ON MY MIND	RAY CHARLES
29	MACK THE KNIFE	BOBBY DARIN
30	ALL I HAVE TO DO IS DREAM	EVERLY BROTHERS
31	BEYOND THE SEA	BOBBY DARIN
32	CHANCES ARE	JOHNNY MATHIS
33	MY KINDA TOWN	FRANK SINATRA
34	I'VE GOT YOU UNDER MY SKIN	FRANK SINATRA
35	SOUL AND INSPIRATION	RIGHTEOUS BROTHERS
36	GOODNIGHT SWEETHEART	SPANIELS
37	SUMMER WIND	FRANK SINATRA
38	COME RAIN OR COME SHINE	BILLIE HOLIDAY
39	AS TIME GOES BY	JOHNNY MATHIS
40	MORE	ANDY WILLIAMS
41	MEMORIES	ELVIS PRESLEY
42	MISTY	JOHNNY MATHIS
43	WHAT A DIFF'RENCE A DAY MAKES	DINAH WASHINGTON
44	FOR SENTIMENTAL REASONS	NAT KING COLE
45	THEME FROM A SUMMER PLACE	PERCY FAITH
46	BECAUSE OF YOU	TONY BENNETT
47	BLUE VELVET	BOBBY VINTON
48	YOUNG AT HEART	FRANK SINATRA
49	SWEET DREAMS	PATSY CLINE
50	ANNIVERSARY WALTZ	EDDIE HOWARD

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THE BRILL BUILDING SOUND

By Fred Sebastian

WHO'S Got the HITS?

I've been asked, "With the huge amounts of music available and more constantly being released, you just can't buy every release—so how do you know what to buy?" Well, for one thing, the previously huge number of new releases has shrunk, due to unauthorized copying. Rampant copying has had a really negative affect on the quantity and quality of new collections. On the other hand, there are many good compilations coming from the major record labels. With their deep pockets, major labels are better positioned to snatch up and promote the most popular artists. Various artist collections from the majors are usually good buys—if the companies don't already own the biggest acts and hits, they can afford to buy them for inclusion in compilations.

In the early sixties, rhythm & blues, pop and doo-wop were merging and forming a new energy: the race to create hit-making music was on. Guy groups and girl groups competed for music's top spotlight, tickling America's ears with hit after hit featuring upbeat, catchy melodies. Just as Sun Records gave life to rock 'n' roll by way of Elvis, and later Motown built a musical dynasty, so too, from the late fifties to 1970, the Brill Building in New York City was known as a place where musical history was made. It housed a "song factory" where Don Kirshner shepherded numerous writing and performing talents toward success. The four-CD set ***THE BRILL BUILDING SOUND*** is an excellent collection of hits by these stars, and a testament to the awesome talent of the singers and songwriters who worked in the Brill Building.

Splish Splash	BOBBY DARIN
Dream Lover	BOBBY DARIN
Stupid Cupid	CONNIE FRANCIS
Oh! Carol	NEIL SEDAKA
Stairway To Heaven	NEIL SEDAKA
Breaking Up Is Hard To Do	NEIL SEDAKA
Where The Boys Are	CONNIE FRANCIS
Calender Girl	NEIL SEDAKA
Everybody's Somebody's Fool	CONNIE FRANCIS
Happy Birthday, Sweet Sixteen	NEIL SEDAKA
Who Put The Bomp	BARRY MANN
Hushabye	THE MYSTICS
A Teenager In Love	DION & THE BELMONTS
Turn Me Loose	FABIAN
I Love How You Love Me	THE PARIS SISTERS
Halfway to Paradise	TONY ORLANDO
Take Good Care Of My Baby	BOBBY VEE
Run To Him	BOBBY VEE
Bless You	TONY ORLANDO
Will You Love Me Tomorrow	THE SHIRELLES
Spanish Harlem	BEN E KING
Stand By Me	BEN E KING
On Broadway	THE DRIFTERS
Up On The Roof	THE DRIFTERS
Only In America	JAY & THE AMERICANS
Every Breath I Take	GENE PITNEY
What's A Matter Baby (Is It Hurting You)	TIMI YURO
Foolish Little Girl	THE SHIRELLES
Don't Ever Change	THE CRICKETS
Cryin' In The Rain	THE EVERLY BROTHERS
I Can't Stay Mad At You	SKEETER DAVIS
Hey Girl	FREDDIE SCOTT
Oh No Not My Baby	MAXINE BROWN
Patches	DICKIE LEE
My Dad	PAUL PETERSON
Her Royal Majesty	JAMES DARREN
Rumors	JOHNNY CRAWFORD
It Hurts To Be In Love	GENE PITNEY
The Kind Of Boy You Can't Forget	THE RAINDROPS
Do Wah Diddy Diddy	MANFRED MANN
When The Boys Happy (The Girls Happy Too)	THE FOUR PENNIES
It Might As Well Rain Until September	CAROLE KING
The Loco-Motion	LITTLE EVA
Chains	THE COOKIES
Keep Your Hands Off My Baby	LITTLE EVA
Don't Say Nothing Bad ('Bout My Baby)	THE COOKIES
I'm Into Something Good	EARL JEAN
Johnny Loves Me	SHELLY FABARES
My One And Only Jimmy Boy	GIRLFRIENDS
He Don't Love Me	SHELLY FABARES
Please Don't Wake Me	THE CINDERELLAS
I Never Dreamed	THE COOKIES
One Fine Day	THE CHIFFONS
Needles And Pins	JACKIE DESHANNON
Chico's Girl	THE GIRLS
Hanky Panky	TOMMY JAMES & SHONDELLS
Chapel Of Love	THE DIXIE CUPS
I Wanna Love Him So Bad	THE JELLY BEANS
I Wonder	THE BUTTERFLY'S
Maybe I Know	LESLEY GORE
Yes I Will (I'll Be True Too You)	THE HOLLIES
He's In Town	THE TOKENS
I'm Gonna Be Strong	GENE PITNEY
Magic Town	THE VOGUES
You Baby	LINDA SCOTT
	and more...

It is said that since the cells in our bodies are continually dying and reproducing themselves, the bodies we're presently in are not actually the same bodies we were in last year or even last week. Music is also constantly evolving, even while it appears the same. It's good to know that even after all our cells have been replaced we can still look in the mirror and recognize ourselves looking back. Likewise, it's nice to hear favorite songs that we recognize. The following ***LINE DANCE*** *CD* is a collection of top country dance hits that are proven crowd-pleasers.

Other Side Of The Hill	SUZY BOGGUSS
Meanwhile Back At The Ranch	ASLEEP AT THE WHEEL
Baby Walk On	MATRACA BERG
Honky Tonk World	CHRIS LE DOUX
The Radio	VINCE GILL
Wild At Heart	LARI WHITE
Find Out What's Happening	TANYA TUCKER
Bring On The Neon	RICKY LYNN GREGG
Sweet Little Country Girl	CHARLIE DANIELS
I'm Pretending	GEORGE DUCAS
More Than Just A Little	JOHN BERRY
Somewhere Between Right & Wrong	EARL THOMAS CONLEY
Walkin' After Midnight	THE OAK RIDGE BOYS
Long As I Got You	EMILO
Dream You	PIRATES OF THE MISSISSIPPI
I'm A Survivor	LACY J. DALTON
Home On The Range	HIGHWAY 101

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Nowhere	THERAPY?
Word Up	GUN
From Out Of Nowhere	FAITH NO MORE
Bring The Noise	ANTHRAX & PUBLIC ENEMY
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Mouth For War	PANTERA
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Jesus Built My Hotrod	MINISTRY
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Naked	REEF
Goldfinger	ASH
No Front (Jam Master Jay Remix)	DOG EAT DOG
Sick Of Drugs	THE WILDHEARTS
Perseverance	TERRORVISION
Hello	BABY CHAOS
How Lucky You Are	SKIN
Weak	SKUNK ANANSIE
Superfire	GIRLS AGAINST BOYS
The Last Time	PARADISE LOST
Roots Bloody Roots	SEPULTURA
Self - Bias Resistor	FEAR FACTORY
Here We Go	SHELTER
So Far So Good So What	CIV
My Girlfriend's Girl	TYPE O NEGATIVE
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I Wanna Go Where The People Go	THE WILDHEARTS
Crazy Train	OZZY OSBOURNE
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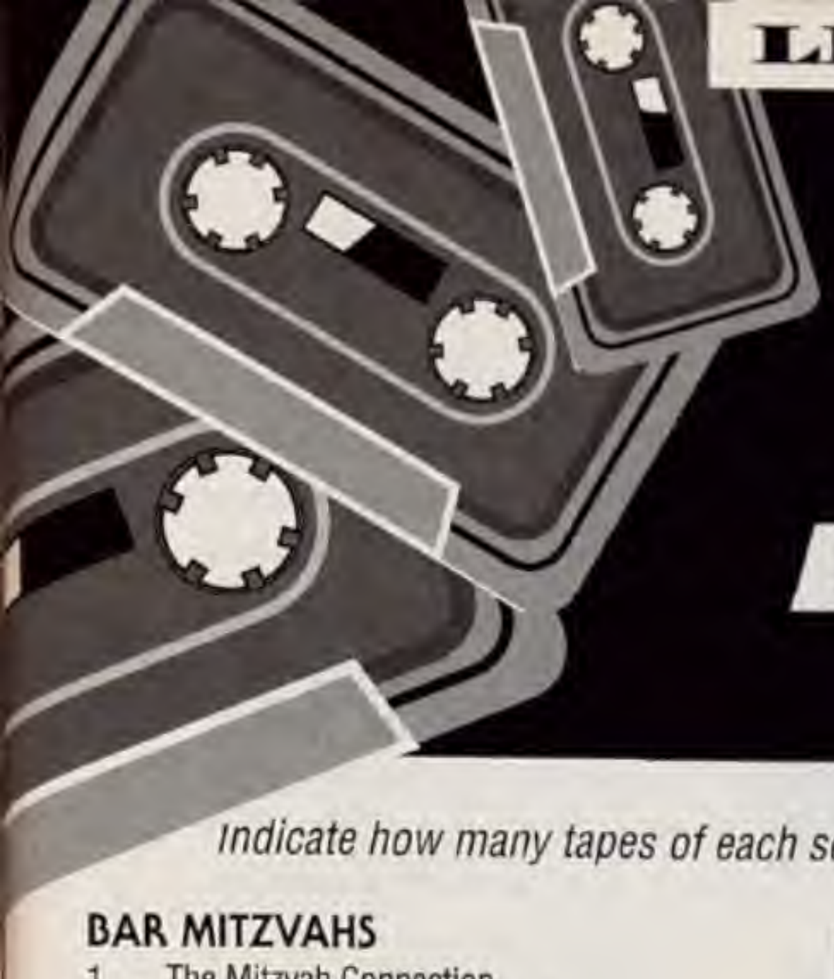
Clown	KORN
Heroin Girl	EVERCLEAR



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Karaoke: The Future Is Up To Us

A sobering exhortation to take the singing seriously

By Greg Tutwiler

Karaoke is a strange business isn't it? If you can stomach the roller coaster ride, you can actually make decent money at it. But the bottom line is really how you perceive yourself, not what everyone else thinks. How do you fit into the karaoke world?

My California karaoke connection, thirty-seven-year entertainment veteran Michael Valentino, shared some similar thoughts with me recently: "Lately, as the karaoke moderator on USODJA.com, I have noticed a reluctance on the part of KJs to discuss karaoke as a viable industry. It made me ask the question, not only of myself but of our businesses, are we being all that we can be?"

Michael Valentino

Too Legit to Quit

As KJs, we serve as an integral part of the entertainment industry. "Karaoke is a viable form of entertainment that gives the average person a fun way of fulfilling their aspirations and dreams, even though they know in their hearts that it's only for that moment on stage," explains Valentino. "We offer singers a chance to hone their skills without having to hire musicians to rehearse or prepare for auditions, and give the public a look into the future of singers as a whole."

Walking the Dinosaur

Like anything else, karaoke is a changing entity. In the beginning (early '80s), karaoke laser discs were priced at $150 a piece and players were in the $800 range. Today you can buy karaoke machines for $50 and discs for $4. But just because the cost to enter the business and maintain a library has decreased, that doesn't mean we should decrease what we charge for what we do. I can tell you from experience, working for less than what you know you're worth is self-defeating.

Typically, a three- to four-hour show pays $200 to $250, on average. If you're not somewhere in that range, you're definitely underpaid. And I know what you may be thinking—"The clubs just don't pay that around here." That's because someone, or several someones, don't understand the value of what they offer. Valentino puts it this way: "When we set up our equipment and do our advertising, create our shows and build up our followings, do we really 'think' this is going to grow our business? Or do we have just a quick buck in mind, and then off to the next $75 gig..."

Running the Numbers

Here's a little math lesson. A forty-hour workweek at minimum wage will net you about $200 a week, or around $11,000 a year. Granted, that's not much money, but a lot of people are working for that sum. Now, if you're charging $75 a night and working four nights a week, that's roughly $300 a week gross, or $15,600 a year. That's better. But, if you're charging $250 a night three times a week, you're grossing $750 a week, or $39K a year. Most college grads don't start out at that level. Plus, you can feel good about the fact you're being paid what you're worth. Granted, the service you offer must reflect the value you place on it. If you're not offering a truly professional performance, you shouldn't be in business.

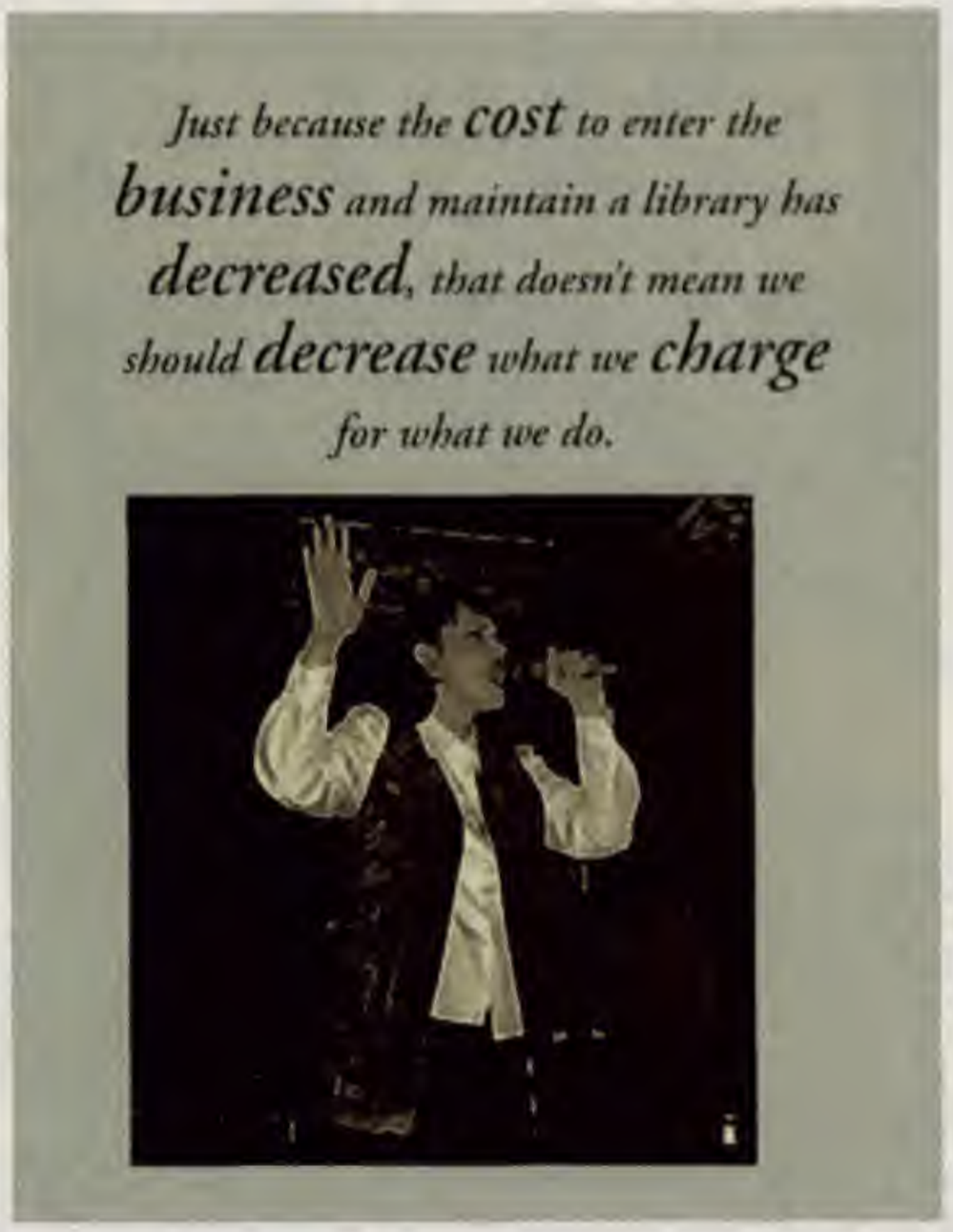
But Seriously, Folks...

"With over 100,000 shows across the USA and Canada alone monthly, generating an estimated 240 million in income annually, we are a financial and professional force to be reckoned with in the entertainment industry," asserts Valentino.

It's time to take it seriously and be taken seriously. But it's all up to us as KJs. We are only perceived as valuable professionals if we represent ourselves that way. Valentino asks, "Are we just a shameless form of comedy for our audiences, or do we have legitimate entertainment staying power? Are we, as some state, the underling and disgrace of the entertainment industry, or a business and industry to be reckoned with? Do we have a legitimate reason to keep karaoke alive in the field of entertainment, or as some commercials on TV say, are we just a 'cult?' Do we have any pride in this business we do each night, or are we just a colossal joke?"

How does Valentino answer his own straightforward questions? "I think we have a lot more power than even we give ourselves credit for. I hope we do, or we will become obsolete before we can call up our next singer."•

Greg Tutwiler is the managing editor of Singer Magazine. Contact him at greg@singermagazine.com.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Incidentally, I did not find the sock that was tucked into the missing shoe, but the other sock was still inside the miracle shoe.•

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